

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## DEFENSE HAS ITS TURN IN THE HAMMOND CASE

### HEARING RESUMED APRIL 25

**Inventor of Electronic Organ Explains His Ideas at Console of Instrument in Federal Trade Commission Court-Room.**

After a rest of more than two months the case of the Federal Trade Commission against the Hammond Clock Company was reopened in the Postoffice Building, Chicago, April 25. Presentation of the case of the government had been concluded March 18 when a recess was taken and it was the Hammond Company's turn to defend itself against the charges of misrepresentation and exaggeration in its literature and in the sales claims for its new electronic instrument, which, according to the assertions of its inventor and makers, is to all intents and purposes a perfect electric counterpart of a pipe organ, while to those who oppose these claims it is merely a synthetic imitation. This time what might be called the *corpus delicti* was introduced in evidence and those arriving in the court-room were confronted by a Hammond console, fully equipped for the road, standing beside the judge's table as if ready to testify, with tone analyzer, oscillograph, etc., attached.

During the hour lost because Judge Horner, the trial examiner, became confused as to standard and daylight saving time, the instrument was played by John Hammond of the Hammond Company's staff, a former theater and church organist known both in the East and the West. The music resounded through the building and drew an audience of government employees who had not concerned themselves with harmonics and other matters that afforded a distressing eight days in the earlier stages of the hearing.

In the two days of the proceedings before *THE DIAPASON* had to send the last form of its June issue to press the chief feature was the testimony of Laurens Hammond, president of the Hammond Clock Company and inventor of the electronic organ, who, surrounded by a large and interested group of both friends and foes, went into detail as to his conceptions of sound and related subjects—all of it technical, but listened to with rapt interest by those whom the trial has attracted.

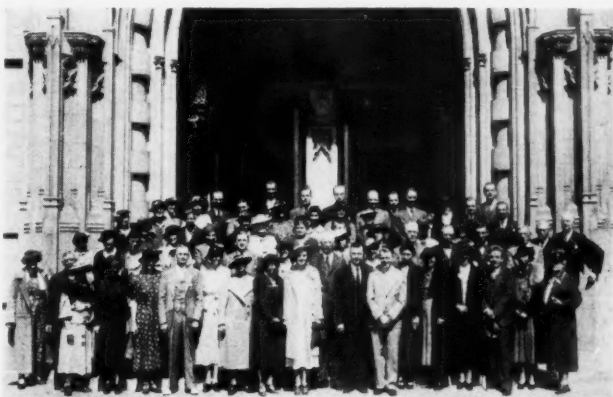
### Shake Hands and Resume Battle

John Hammond's "prelude" appeared to establish a serene feeling on the opening day by the time Judge Horner was ready to pronounce the invocation, and all participants shook hands and seemed to have forgotten the tense situation which had arisen at times in March. This calm was not, however, to continue long enough to become monotonous.

Before the defense began the presentation of testimony Arthur Dunham, the Chicago organist who was a witness previously, was recalled by the government to enlarge on some of his statements. He said in answer to questions that what he meant to make clear when he was on the stand was that "to a certain dynamic degree the Hammond organ is very nice indeed," but that this did not apply, in his opinion, with the louder effects. If it had been played up to its full strength in the pedal at the tests at the University of Chicago Chapel, he added, almost every organist would have told the difference between it and the Skinner organ in the chapel readily.

William H. Barnes, Mus. D., was called next by the government and as he approached the stand it was

## NEW JERSEY A.G.O. FORCES MEETING IN PRINCETON



## MANY HONOR FRANK WRIGHT BIG ORGAN FOR UNIVERSITY

**Church Filled to Capacity at Service Marking His Anniversary.**

Frank Wright's fortieth anniversary at Grace Church, Brooklyn Heights, New York City, was observed with a special musical service on the evening of May 4. A capacity congregation filled the church. Many of those present were former pupils of Mr. Wright and old choir boys who sang under him. The rector, Dr. David T. Atwater, spoke in terms of high praise of his organist. Dr. Tertius Noble conducted the choir in the singing of his own anthem, "O Wisdom." Forty-five former choristers, all vested, joined the men of the choir in singing the Liszt-Schubert "Great Is Jehovah." Other offerings at the service were West's festival anthem, "Lord, I Have Loved the Habitation of Thy House," Barnby's "Laudate Dominum" and Williams' anthem "O Lord, Thou Art My God." The prelude, for organ and flute, was the Siciliano from Bach's Sonata in E flat, played by Mr. Wright and Warren Carl Brackett, flutist. The postlude was an Introduction, Passacaglia and Fugue composed by Mr. Wright and played with beautiful effect by Mrs. Anne Versteeg McKittrick, F. A. G. O.

Many friends of Mr. Wright among the organists were present at the service and marched in the procession, including the following from the American Guild of Organists: Warden Charles H. Doersam, R. Huntington Woodman, T. Tertius Noble, G. Darlington Richards, Willard I. Nevins and Henry H. Duncklee. Letters and telegrams of congratulation were received from every part of the United States.

After the service Mr. Wright received in the north room with Dr. Atwater.

### Mountain Choir Festival July 18.

The fourth season of the Mountain Choir Festival under the direction of the Rev. Felix G. Robinson is set for Sunday, July 18, in the large amphitheater at Mountain Lake Park, Md. The quota of choirs is already near completion. The outdoor procession at 7 o'clock in the evening will be followed immediately by the choral eucharist. Dr. John Finley Williamson will be present to conduct the massed choirs. Harold Vincent Milligan, organist and choirmaster of the Riverside Church, New York City, will be the adjudicator at the contest and Dr. William Powell Twaddell of Durham, N. C., will again have a part in the festival.

## CINCINNATI IS READY FOR THE CONVENTION

### PROGRAM OF HIGH QUALITY

**Four Days of A. G. O. Meeting Beginning June 14 Filled with Papers, Recitals and Other Features by Persons of High Reputation.**

Arrangements are approaching completion for the general convention of the American Guild of Organists, to be held June 14, 15, 16 and 17 in Cincinnati. Headquarters will be at the Netherland Plaza, Cincinnati's newest and finest hotel.

Features of the program include a comparative demonstration of an electronic and a pipe organ; a concert of music for two organs, brass, woodwind and percussion; recitals by four prominent organists and a harpsichordist; two chamber music concerts, choral performances, papers and demonstrations by nationally known leaders and free periods for visiting and social intercourse among the delegates.

The first scheduled event will be a demonstration by aural comparison of the relative merits of the organ and various new electronic tone generators, which will be represented by the Hammond. The pipe organ used in the demonstration will be a Holtkamp of recent installation, embodying the classic principles of organ design.

Following an informal get-together at the hotel at 7 o'clock Monday the visitors will hear a chamber music concert played by the Cincinnati String Quartet, and on the same program a group of Madrigals sung by the Cincinnati Madrigal Singers under the direction of Dr. John Hoffmann, dean of the faculty of the Cincinnati Conservatory of Music. In the course of the concert Cameron Baird of Buffalo will deliver a short talk on "Choral and Chamber Music Performances." The quartet numbers include works by d'Indy, Martin G. Dümmler and Harvey B. Gaul.

Tuesday will be filled with lectures, recitals and opportunities to visit various churches, public buildings and residences, where organs will be open for inspection. Various other trips will be available for visitors to enable them to see places of interest. The sessions will get under way at the hotel with a paper by Healey Willan, who will speak on "The Organ and Its Relation to Choral Music." The paper will be followed by a chamber music program featuring the Cincinnati String Quartet, with the Holtkamp portable, played by Arthur R. Criley of Toledo. The works chosen for performance represent pre-Bach composers and Bach's contemporaries. Included is a Handel Sonata for oboe, accompanied on the portable.

Luncheon at the hotel will be followed by a short business session, at the close of which the visitors will go to Christ Church, where Clarence Watters of Hartford, Conn., will be heard in one of the major recitals. His program, to be played on the Casavant organ at the church, will include works of Bach, Widor, Vierne, Honegger and Dupré. Following the recital there will be a free period for visits to churches and other places of interest, and for inspection of exhibits of music and instruments at the Hotel Netherland Plaza.

Harvey B. Gaul of Pittsburgh will preside at the dinner, and will make some remarks about "The American Organist and American Composition."

The convention service will be held Tuesday evening at Christ Church. For a prelude a quartet of trumpets and trombones will play several chorales. The service proper will be choral.

## Kilgen to Convert Louisiana Instrument into a Four-Manual.

Louisiana State University, at Baton Rouge, has placed an order with George Kilgen & Son for the addition of a solo organ and several pedal stops and a new console to the present three-manual organ in the auditorium at the university. The additions consist of eight ranks in the solo and one complete 16-ft. rank and three extensions in the pedal. The present three-manual console will be replaced by a new four-manual wing type console with stop-key control and the Kilgen all-electric combination action. The organ to which these additions will be made was built by George Kilgen & Son in 1932.

The completed buildings at Louisiana University are among the most modern university buildings in the United States. The music conservatory, which is under the direction of Dean Stopher, with Frank Collins in charge of the organ, is one of the best-equipped conservatories.

## NEW ESTEY WORK IS OPENED

**Three-Manual at New Cumberland, Pa., Played by A. S. Bowman.**

Arnold S. Bowman, organist and choirmaster of the First Church of God, New Cumberland, Pa., played a dedicatory recital on the three-manual Estey organ installed in the Church of God at Elizabethtown, Pa., May 14. He was assisted on the program by the combined senior and young people's choirs of his church and the senior choir of the Highspire Church of God, which he also directs. The specifications for the organ were published in *THE DIAPASON* March 1. The program was as follows: Suite for Organ, Ralph E. Clewell; "Evening Bells and Cradle Song," Macfarlane; "Echo Caprice," C. F. Mueller; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert-Barrett; Andante, Stamitz; "Dreams," McAnis; "Pilgrims' Chorus," from "Tannhäuser," Wagner.

## MÖLLER OFFICERS CHOSEN

**M. P. Möller, Jr., President and E. O. Shulenberg Vice-President.**

At a meeting of the board of directors of M. P. Möller, Inc., held in May, officers were elected as follows:

M. P. Möller, Jr., president and treasurer.

E. O. Shulenberg, vice-president.

W. R. Daniels, secretary.

This election was necessary because of the death of M. P. Möller, Sr., founder and president of the corporation.

[Continued on page 25]

evensong, at which the B minor Magnificat and Nunc Dimittis of Noble and the anthem "Saviour, When Night Involves the Skies," by R. F. Donovan, will be sung. At the close of evensong the psalm "De Profundis" by Marcel Dupré will be sung by the participating choirs, including those of Calvary Church, the Seventh Presbyterian, the Church of the Advent and Christ Church and the Bach Cantata Club.

The scene moves Wednesday morning to the Covenant-First Presbyterian Church, where Mark Andrews of Montclair, N. J., will preside at a discussion of the "Why and How of Guild Examinations." This will be followed by a recital by Alexander Schreiner of Los Angeles. His program will include compositions by Bach, Franck and Liszt. Mrs. Clarence Dickinson of New York will follow with a paper and demonstration of the subject of "Service Planning and Playing."

After the warden's luncheon for deans and regents at the Cincinnati Club, and the concurrent luncheon for other organists at the Ninth Street Baptist building, a group photograph of the convention will be taken at the Annie Laws Memorial on the campus of the University of Cincinnati. In the auditorium a choral clinic will be conducted by Max Krone of Northwestern University, using the youth choir of the Ninth Street Baptist Church. The lecture will be followed by a recital on the harpsichord, clavichord and recorders, by John Challis of Ypsilanti, Mich., featuring music of historical interest. After the recital the organists will be the guests of Mr. and Mrs. Robert Alter for an *al fresco* supper at their home in Walnut Hills.

The evening of Wednesday will be devoted to a concert for two organs and ensembles of woodwind, brass and percussion instruments at Music Hall. The organs to be used are the grand organ of Music Hall, built by Hook & Hastings and modernized by Austin, and a new Möller diapason chorus, which will be set up on the stage. Composers represented on this unusual program include Gigout, Bach, Karg-Elert, Hindemith and Widor. Four recitalists will be heard in the various numbers, accompanied by various combinations of instruments played by men from the Cincinnati Symphony Orchestra.

Thursday, the final day of the convention, will be begun with high mass at St. Lawrence Church in Price Hill. For this service the ordinary of the mass will be sung by the St. Lawrence choir of forty-five men and boys, under the direction of J. Alfred Schehl. Students from Mount St. Mary's Seminary will sing the proper of the mass to plainchant, under the direction of John J. Fehring, archdiocesan director of music. The sermon will be preached by the Rev. John Oldegeering, O.F.M., Mus. D., whose topic will be "The Liturgical Chant and Plainsong in the Service." The mass will be followed by a half-hour recital by Paul Callaway of Grand Rapids, Mich., who will play the Bach Prelude and Fugue in E and Widor's "Symphonie Gothique."

A business meeting will be held at Seton High School, Price Hill, after which there will be a luncheon and round-table discussions of "Tone Production in Boy Choirs," conducted by Harold Tower; "Organ Recitals, Planned and Unplanned," by Rowland W. Dunham, and "Volunteer Choir Problems," led by Franklin Glynn.

The final recital will be played by Dr. Alexander McCurdy of Philadelphia at Music Hall in the late afternoon, using both the large organ and the Möller diapason chorus. Compositions of Farnam, Boellmann and Bach will be played on the Music Hall organ, followed by three Bach numbers on the Möller.

The convention will come to a close with the annual banquet at the Netherland Plaza Hotel, with Warden Charles H. Doersam presiding.

The Southern Ohio Chapter and its committees have given much thought and time to the planning of a list of interesting and novel events, as well as to arranging for the comfort and entertainment of the guests, who will include, as usual, organists and those of related professions from every part of the United States.

## NEW ORGAN AT PEORIA DRAWS MANY VISITORS

### TRIP IS MADE BY THE GUILD

Parties from Chicago and St. Louis  
Guests of Wicks Company—See  
Instrument of Classic Design  
in St. Mary's Cathedral.

Organists representing the Illinois and Missouri Chapters of the A. G. O. set out from Chicago by bus and from St. Louis by train on May 24 to descend upon Peoria, where these forces united with a large contingent of Peoria organists. The objective was the large new three-manual organ completed recently by the Wicks Company in the imposing St. Mary's Catholic Cathedral in the second city of Illinois. The day was made pleasant not only by the inspection of this outstanding instrument, which has attracted widespread attention, but by a luncheon and a dinner, between which were sandwiched a recital and a demonstration of the instrument. Altogether it was a refreshing holiday for about eighty from the two cities who were able to take advantage of the hospitality of the Wicks staff.

On arrival at Peoria luncheon was the first order of business, after which Dom Ermin Vitry, O. S. B., who designed the new organ, was called upon by C. J. Zimmermann, sales manager of the Wicks Company, to give a very lucid explanation of his doctrines as to organ design and how he incorporated them in the cathedral organ. He declared that we had at last abandoned the "romantic" for the "reasoning" in organ construction, and condemned what he characterized as "emotionalism" in organ tone. He said the people longed for true things and he ventured to express the theory that the lamented decline in interest in organ recitals might be due to what he described as the "deforming" of organ music.

Dean Hyde of the Illinois Chapter responded to the welcome of Mr. Zimmermann on behalf of the visitors. He said that the organists had a mission to fulfill in raising the standards of musical appreciation and quoted a radio executive who said to him that "you cannot underestimate the intelligence of the listening public."

Bishop Joseph H. Schlarmann of the diocese of Peoria welcomed the assemblage at the cathedral cordially and with a warmth that assured them all that he was glad to have them come. He called attention to one of the beautiful windows which are a feature of the cathedral.

A recital of varied numbers was played by Paul F. Braun of the Bradley College of Music. Afterward the organists gathered around the console for an hour and a half and heard Herbert E. Hyde, dean of the Illinois Chapter, and several others bring out the various qualities of the organ.

The instrument, of the resurrected classic type, has a rich and powerful ensemble. Its resources of nearly fifty sets of pipes include a full diapason chorus. There is virtually no duplexing except for the pedal, but this division has eight sets of independent ranks. All the pipes of the great are in the open in the large upper gallery. It was noticeable that in addition to the sonorous diapasons and powerful reeds the organ has very many fine solo effects.

Before the departure of the visitors they were the guests of the Wicks Company at dinner in the Jefferson Hotel and the full and interesting day closed with the trek homeward, which ended in the middle of the night.

### Virginia Offers \$100 for March.

The Virginia Capital Bicentennial Commission announces a competition for the official Richmond bicentennial march. Compositions must be submitted to the bicentennial headquarters, John Marshall Hotel, Richmond, Va., prior to Aug. 1. A cash award of \$100 will be made by the *Richmond Times Dispatch* to the winner. The winning march will be the official music for the mammoth historical drama, "Cavalade of the Cavaliers," to be produced starting Sept. 12 for two weeks.

## H. MATTHIAS TURTON



### H. MATTHIAS TURTON DEAD

Prominent Toronto Organist and Native of England Passes Away.

H. Matthias Turton, prominent Canadian church musician, died at St. Michael's Hospital in Toronto May 15 after a brief illness with pneumonia. At the time of his death he was organist of St. Martin's-in-the-Field. He was in his sixty-second year.

Mr. Turton was one of the leaders among the musicians who have gone to Canada from England. For over twenty years he was organist of St. Aidan's Church in Leeds, succeeding in that post Dr. H. A. Fricker, now of Toronto. During that period Mr. Turton organized and conducted the Leeds New Choral Society, which contributed much to musical progress in northern England and caused the *Musical Times* to say that "few English conductors have done more for Bach's works than Mr. Turton."

Mr. Turton moved to Canada in 1922 and became musical director at St. Andrew's Presbyterian Church, Chatham, for a year. Here he organized the Chatham Choral Society. During this period he gave several recitals in Detroit and played with the Detroit Symphony Orchestra. Thence he was called to Erskine Church, Montreal, for several years and next to Walmer Road Baptist Church, Toronto, in 1928. During this period he became the founder-conductor of the Toronto Philharmonic Society, and the 200-voice chorus had several major performances of big works to its credit before Mr. Turton was forced by illness to resign from Walmer Road in September, 1935, and relinquish leadership of the society. He had sufficiently recovered from his illness in June of last year to assume the post at St. Martin's-in-the-Field. He returned at the same time to his choral society, and successful performances were given this spring in Toronto and Galt.

At the funeral services at St. Martin's-in-the-Field Dr. Fricker presided at the organ and the service was conducted by the Rev. H. C. Cox, rector of the church.

Surviving Mr. Turton are his widow, Alice; one daughter, Conway, and one son, Ted.

### BEREA FESTIVALS A MAGNET

Annual Event in Ohio Grows in Favor—Dates Are June 11 and 12.

The annual Bach festival held at Baldwin-Wallace College, Berea, Ohio, which will take place June 11 and 12, has been growing in favor with music-lovers throughout the country. For five years Albert Riemenschneider, the general director, has been working to give the public a bird's-eye view of the works of the great master. This year the festival will again include four concerts on two days. Cecil Munk and Carl Schuler of the conservatory faculty will assist Mr. Riemenschneider in conducting the various groups, which have been hard at work since last fall. A brass choir will play a program of Bach chorales before each concert.

## IN THIS MONTH'S ISSUE

Events listed on program of general convention of American Guild of Organists, to be held in Cincinnati this month, assure four days filled with attractions for those in attendance.

Hammond Clock Company opens its defense when the hearing before the Federal Trade Commission on the charges involving claims made on behalf of the Hammond electronic organ is resumed in Chicago.

Memorial services are held in Chicago for Clarence Eddy and in New York for Dr. William C. Carl, and organists honor these men whose lives recently came to a close.

Specifications of great new Steinmeyer organ for cathedral in Nuerenberg are published.

Workings of Guild examination problems by prominent organists are reproduced. A.G.O. examination requirements for 1938 are published.

History of famous Cincinnati Music Hall instrument forms interesting chapter in American organ history.

State and regional meetings of chapters of the American Guild of Organists take place in various centers from New England to Oklahoma.

It is Mr. Riemenschneider's plan to perform each year one of the great choral works of Bach, and this year he has chosen the "St. John Passion." The other choral works include the motet "The Spirit Also Helpeth Us," the "Peasant" Cantata, Cantata No. 1, "How Brightly Shines," Cantata No. 23, "Great David's Lord and Greater Son," and the Magnificat in D major. The smaller works to be heard include pieces for the clavichord, the Concerto in C major for two harpsichords, the aria for contralto, "Bekennen will ich seinen Namen," and the Cantata No. 82 for bass solo, "Ich habe genug." The festival orchestra will perform the Brandenburg Concerto No. 2 and No. 4 in G major.

### Season's Offerings by Henry Whipple.

Choral services at the Market Square Presbyterian Church, Harrisburg, Pa., under the direction of Henry Whipple, minister of music, include the following for the 1936-37 season:

- Oct. 25—"Psalms 24, 86 and 121," Boulanger, Holst and Sowerby.
- Nov. 22—"Elijah," Mendelssohn.
- Dec. 13—"Christmas carol service."
- Dec. 20—"Pageant of the Holy Nativity," Young-Williams.
- Jan. 24—"German Requiem, Brahms."
- March 14—"Miserere," Allegri.
- March 21—"The Crucifixion," Stainer.
- March 28—"The Redeemer," Dickinson.
- May 2—"The Creation," Haydn.
- June 4—"The Canticle of the Sun," Beach.

### Organist as Church Historian.

Elliot B. Hunt not only is the organist of Asbury Methodist Church at Tarrytown, N. Y., but he is the church's historian. To mark the centenary of the church, celebrated late in April, Mr. Hunt compiled and supervised the publication of a beautiful souvenir booklet of 116 pages. In this volume are contained historical sketches of the church and much interesting data, with illustrations. The entire work would elicit the comment that if Mr. Hunt does as painstaking work with his music as with his editorial labors the Tarrytown church is assured of excellent music for its services.

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## OKLAHOMA CITY DRAWS SOUTHWEST ORGANISTS

### COME FROM THREE STATES

Warden Charles H. Doersam Is Guest of Honor at Regional Convention Attended by More Than 100—Members Play Own Compositions.

By DOROTHY HELEN WILKINSON

Guild members from Kansas, Oklahoma and Texas met at Oklahoma City April 28 and 29 for the fourth regional convention in the history of the A. G. O. in the Southwest. The guest of honor and recitalist was Charles Henry Doersam, F. A. G. O., of New York, warden of the Guild, who also conducted a master class for the benefit of the visiting organists. Sponsors of the meeting were the Kansas Chapter, headed by Mrs. Cora Redie of Winfield; the Texas Chapter, Carl Wiesemann, Dallas, dean; the North Texas Chapter, Mrs. J. W. Aiken, Jr., Wichita Falls; the Oklahoma Chapter, Mrs. Marie Hine, Tulsa, and the Oklahoma City Chapter, Clarence Burg, dean.

Convention headquarters were in the Fine Arts Building of Oklahoma City University. More than 100 delegates were registered. The first meeting, presided over by Clarence Burg, was opened with an address of welcome by the university president, Dr. A. G. Williamson. "The Southwestern Convention and Its Relation to the National Convention" was the topic reviewed by Alice Knox Fergusson, A. A. G. O., of Dallas. "Guild Examinations" and "The Business of an Organist" were treated by Dr. Charles Sanford Skilton, F. A. G. O., Lawrence, Kan. John Knowles Weaver, A. A. G. O., of Tulsa discussed "The Guild, Whence, Whither?"

On the afternoon of April 28 the University of Oklahoma at Norman was opened to the convention. Spencer Norton of the Oklahoma City Chapter, who is professor of piano in the fine arts school, served as chairman of a program of original compositions by Guild members. Carl Wiesemann directed his "Hamlet" Suite for piano-forte and strings. The composition was performed by an ensemble of violins, violas, violoncellos, contrabass and piano. Charles Sanford Skilton, F. A. G. O., played his "Indian Fantasy" for organ. Dr. Skilton used the three-manual Kimball organ at the university. Dorothy Naylor Bowen played two piano pieces composed by Marie M. Hine, A. A. G. O.—"Sonatina in A minor (Allegro moderato)" and "A Summer Day—Partly Cloudy." Edwin Vaile McIntyre, deceased, was represented by a group of songs composed for women's trio. They were sung by the Oklahoma City University trio. Spencer Norton assisted Paul S. Carpenter, who conducted the University Symphony Orchestra in Mr. Norton's composition "Cibola," a symphonic episode for orchestra. The orchestra, under the direction of Mr. Carpenter, performed Dr. Skilton's "Suite Primeval."

At the conclusion of the program the group returned to Oklahoma City and attended a recital by Charles H. Doersam in the First Christian Church. Mr. Doersam's recital was played on a three-manual Austin organ before an audience of both Guild members and other organists from all parts of the state. Warden Doersam played: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Wachet auf," Bach; "Benedictus," Couperin; Prelude, Clerambault; "Ave Maria," Reger; Rhapsody on Breton Melodies in D major, Saint-Saens; "Primavera," Bingham; "Piece Heroique," Franck; Chorale in B minor, Franck; Finale in B flat, Franck.

A reception in the parlors of the First Christian Church in honor of Mr. Doersam was held at the close of this program.

Thursday, April 29, found the convention in the Skirvin Hotel for the deans' breakfast. The Doersam master class was held in the First Lutheran Church. Subjects covered by Mr. Doersam included the registration for Bach compositions, material for church services, registration for radio, American organ compositions and teaching mate-

## ORGANISTS FROM THREE STATES AT OKLAHOMA CITY



rial for college.

At the morning business meeting, with Marie Hine, tri-state convention chairman, presiding, the Guild voted to hold its next meeting in Dallas in the spring of 1938. Carl Wiesemann, organist of St. Matthew's Episcopal Cathedral, Dallas, was appointed general chairman of the program.

The group met for luncheon and afterward attended the recital by visiting Guild members in Pilgrim Congregational Church. The visitors played: Finale (First Trio-Sonata), Bach, and Finale (Symphony 8), Widor (Lucile Crouch, North Texas Chapter); Prelude and Fugue in D major, Bach, and "Rhosymedre," Vaughan Williams (Reed Jerome, Oklahoma Chapter); Fugue in E flat ("St. Anne's"), Bach; Chorale Prelude, "Lobt Gott, ihr Christen Allgemein," Bach, and Sonata in the Style of Handel, Wolstenholme (Carl Wiesemann, Texas Chapter); Prelude in C minor, Mendelssohn; Cantilena in G, Dupré, and Prelude and Fugue in A minor, Bach (Guy Criss Simpson, A. A. G. O., Kansas Chapter); "Ave Maris Stella of the Nova Scotia Fishing Fleet," Harvey B. Gaul (Francis D. George, Oklahoma Chapter); "Now Thank We All Our God," Karg-Elert, and "The Squirrel," Powell Weaver (Marie Dallard, North Texas Chapter); "From Heaven High the Angels Came," Pachelbel; Cantabile, Jongen, and Allegro Vivace (Variations), Widor (W. Arnold Lynch, A. A. G. O., Kansas Chapter); Second Symphony, Barnes (Irving D. Bartley, F. A. G. O., Kansas Chapter).

At a banquet in the evening Warden Doersam was the guest of honor. A Guild service was held in Wesley Methodist Church under the direction of the Oklahoma City Chapter. The address of the evening was by the Rev. W. Rolfe Brown, associate pastor of St. Luke's Methodist Church.

The closing hours of the convention were spent in the radio studios of station WKY, in the Skirvin tower, where the members saw and played the Kilgen organ, which is one of the largest in the Southwest. During the evening a late broadcast by visiting organists was given, with Guy Criss Simpson of the Kansas Chapter and Margaret Dale of the North Texas Chapter participating.

### Boys Wreck Organ; Parents Pay.

A group of boys in their teens invaded the organ in the First Congregational Church at Houston, Tex., whose congregation has been dissolved, and wrecked the instrument, carrying away pipes and ruining the chests. About 800 pipes were taken out and many were destroyed, while one lad prepared to set up a miniature organ in the backyard of his home with some of the stolen equipment. Probation officers recovered many of the undamaged pipes and reduced the estimated loss on the organ to \$2,700. Thirty-seven boys, many of them from the best families, were involved, but the prosecution was dropped when their parents agreed to pay the loss.

## HARRISBURG CHURCH ORDERS FOUR-MANUAL

### MÖLLER TO BUILD BIG ORGAN

Episcopal Cathedral of St. Stephen Will Replace Work of Same Builder Installed in 1901 with a Larger Instrument.

The Cathedral Church of St. Stephen at Harrisburg, Pa., is to have a new four-manual M. P. Möller organ. The new organ will replace a Möller installed in 1901 and rebuilt and enlarged in 1917. The organ will be completed early in September. Alfred C. Kuschwa is organist and choirmaster of the cathedral.

Stop specifications of the organ decided upon are as follows:

#### GREAT ORGAN.

Double Diapason, 16 ft., 73 pipes.  
Diapason I, 8 ft., 61 pipes.  
Diapason II, 8 ft.  
Claribel Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Harmonique, 4 ft., 73 pipes.  
Quint, 2 3/4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Mixture, 3 to 5 rks., 245 pipes.  
Tromba, 8 ft., 73 pipes.  
Harp (from Choir).  
Chimes, 25 bells.  
Geigen Principal (Swell), 8 ft.  
Dolce Flute (Swell), 8 ft.  
Dolce Flute Celeste (Swell), 8 ft.  
Rohr Flöte (Swell), 8 ft.  
Principal (Swell), 4 ft.  
Flute Triangulaire (Swell), 4 ft.  
Trumpet (Swell), 8 ft.

#### SWELL ORGAN.

Flute Conique, 16 ft., 85 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Dolce Flute, 8 ft.  
Dolce Flute Celeste, 8 ft., 61 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Salcet, 4 ft.  
Flageolet, 2 ft., 61 pipes.  
Cornet, 3 rks., 183 pipes.  
Contra Fagotto, 16 ft., 85 pipes.  
oboe, 8 ft.  
Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.

#### CHOIR ORGAN.

Contra Dulciana, 16 ft., 85 pipes.  
English Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Gamba, 8 ft., 85 pipes.  
Dulciana, 8 ft.  
Unda Maris, 8 ft., 61 pipes.  
Gamba Octave, 4 ft.  
Dulcet, 4 ft.  
Rohr Flöte, 4 ft., 73 pipes.  
Lieblich Nazard, 2 3/4 ft., 61 pipes.  
Dulcetina, 2 ft.  
Trumpet, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp and Celesta, 61 bars.  
Chimes (Great).

Choir Room Processional:  
Diapason, 8 ft., 49 pipes.

#### ANTIPHONAL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Diapason, 8 ft., 73 pipes.  
Lieblich Gedeckt, 8 ft.  
Viol Sourdine, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 61 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft.  
Vox Angelica, 4 ft.  
Flute Twelfth, 2 3/4 ft.  
Piccolo, 2 ft.  
Contra Bourdon, 32 ft., 7 pipes.  
Diapason I, 16 ft., 32 pipes.  
Diapason II (Great), 16 ft.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Flute Conique (Swell), 16 ft.  
Contra Dulciana (Choir), 16 ft.  
Bourdon (Antiphonal), 16 ft.  
Vox Angelica (Antiphonal), 16 ft., 12 pipes.  
Principal, 8 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Major Flute, 8 ft., 12 pipes.  
Violoncello, 8 ft., 12 pipes.  
Gedeckt (Antiphonal), 8 ft.  
Dolce Flute (Swell), 8 ft.  
Dulciana (Choir), 8 ft.  
Flute Harmonique (Great), 4 ft.  
Super Octave, 4 ft., 12 pipes.  
Contra Fagotto (Swell), 16 ft.  
Trombone (Great), 16 ft., 12 pipes.  
Tromba (Great), 8 ft.

#### PEDAL ORGAN.

Contra Bourdon, 32 ft., 7 pipes.  
Diapason I, 16 ft., 32 pipes.  
Diapason II (Great), 16 ft.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Flute Conique (Swell), 16 ft.  
Contra Dulciana (Choir), 16 ft.  
Bourdon (Antiphonal), 16 ft.  
Vox Angelica (Antiphonal), 16 ft., 12 pipes.  
Principal, 8 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Major Flute, 8 ft., 12 pipes.  
Violoncello, 8 ft., 12 pipes.  
Gedeckt (Antiphonal), 8 ft.  
Dolce Flute (Swell), 8 ft.  
Dulciana (Choir), 8 ft.  
Flute Harmonique (Great), 4 ft.  
Super Octave, 4 ft., 12 pipes.  
Contra Fagotto (Swell), 16 ft.  
Trombone (Great), 16 ft., 12 pipes.  
Tromba (Great), 8 ft.

A summary of the mechanical movements shows: Couplers, 41; manual combination pistons, 52; independent pedal organ combinations available on each manual combination and duplicate toe combination pistons, 14; expression pedals, 4; other pedal movements, 5.

## NEW ORGAN FOR NASHVILLE

### Kilgen Three-Manual to Be Installed in McKendree M. E. Church.

One of the oldest congregations in Nashville, Tenn., the McKendree M. E. Church, has ordered a three-manual organ from George Kilgen & Son of St. Louis. The organ will be installed in the chancel and will be screened by panelwork and display pipes. The great and choir will be installed in the same expression chamber and the swell will be under separate expression. Installation is planned for the summer.

The specifications of the organ are as follows:

#### GREAT ORGAN.

(In expression chamber; four and one-half-inch wind pressure.)  
Open Diapason, 8 ft., 61 pipes.  
Viol d'Amour, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Twelfth, 2 3/4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Chimes (Deagan class A), 20 tubes.  
Tremolo.

#### SWELL ORGAN.

(Five-inch wind pressure.)  
Bourdon, 16 ft., 61 pipes.  
Violon Diapason, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 49 pipes.  
Stopped Diapason, 8 ft., 61 pipes.  
Violina, 4 ft., 61 pipes.  
Flute Harmonique, 4 ft., 61 pipes.  
Cornet, 3 rks. (12, 15, 17), 183 pipes.  
Flautina, 2 ft., 61 pipes.  
Oboe, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.

#### CHOIR ORGAN.

(Four and one-half-inch wind pressure.)  
Open Diapason, 8 ft., 61 pipes.  
Muted Viol, 8 ft., 61 pipes.  
Hohl Flöte, 4 ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Dolce Flute (from Lieblich Gedeckt), 8 ft., 32 notes.

## WANTS IN THE ORGAN WORLD

The classified section of  
The Diapason, containing  
offers of organs for sale,  
etc., etc., may be found

ON PAGE 39 OF THIS  
ISSUE

## LARGE NÜREMBERG ORGAN DEDICATED

### IN CHURCH OF ST. LAWRENCE

Steinmeyer Is Builder of Five-Manual of 157 Sets of Pipes in Cathedral with Capacity of 7,000—Design by Johannes G. Mehl.

A conception of the size and resources of the latest great organ built in Germany is afforded by an illustrated volume of more than a hundred pages, published by the house of Bärenreuter, which in several special articles describes the colossal instrument, dedicated in March in the Cathedral of St. Lawrence, Nuremberg, Germany. This organ was built by G. F. Steinmeyer & Co. of Oettingen and Nuremberg, in Bavaria. The head of this house, Hans Steinmeyer, is known to many Americans through his visits here and through the instrument he built for the Cathedral of the Blessed Sacrament, Altoona, Pa. The latest Steinmeyer work is one that will attract world-wide attention.

St. Lawrence Church is the largest edifice of the Lutheran Church in Bavaria and will hold 7,000 people. The great length of the church and other acoustical problems made the organ builder's task a difficult one. The instrument that was designed consists of a main organ at the west and another instrument at the north end of the church.

The organ has a total of 157 speaking stops, besides ninety-eight mechanical registers. Of the speaking stops fifty-one are in the three pedal divisions. There are forty sets of reeds, nineteen of them in the pedal, and eighteen mixtures, of which four are in the pedal. The mixtures consist of an aggregate of 102 ranks of pipes. The total number of pipes is 11,167. Of these nearly a half—5,146 pipes—are in the mixture ranks, and 1,460 are reeds. The ten divisions—seven manual and three pedal—are played from a five-manual console equipped with 189 stopkeys and forty-eight pistons.

The famous organ in St. Michael's Church in Hamburg, largest in Germany, has 164 speaking stops. It was installed in 1912 in an edifice smaller than the Nuremberg church.

The design of the new Nuremberg instrument was drawn up by Professor Johannes G. Mehl in 1935 and its construction was undertaken on the recommendation of the cathedral organist, Professor Walther Körner.

This great church installed its first organ in 1444. In 1478 it was greatly enlarged by the monk Leonhard Marcae and had 1,554 pipes. One of its features was a 32-ft. diapason. It is believed to have been at the time the greatest organ in Germany. But its weight was so great that the walls of the edifice cracked and it had to be replaced by a smaller instrument.

The last previous organ in St. Lawrence Cathedral was built by the Steinmeyer firm in 1879. Its inadequacy was realized in recent years and its antiquated action was no longer in good repair. But the instrument suffered most severely through the sacrifice of its metal pipes in the world war, and for the last decade a movement had been on foot for the reconstruction of the instrument.

It is stated that the new instrument is, except for the Steinmeyer organ at Passau, Bavaria, the largest church organ built in recent years in Germany. The Passau organ was described in THE DIAPASON of Aug. 1, 1928.

The stop specification of the main or west organ is as follows, using the German nomenclature, as indicated by the builder:

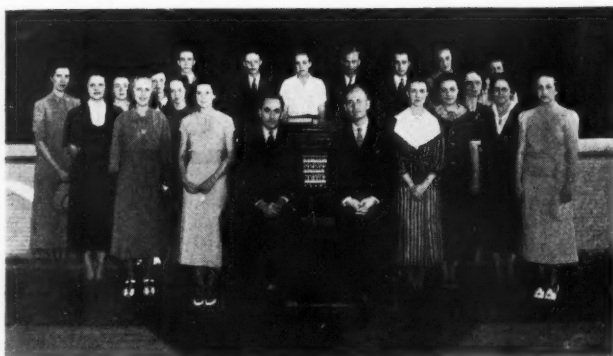
#### BRUSTWERK (FIRST MANUAL).

1. Baren, 8 ft.
2. Gedecktfloete, 4 ft.
3. Prinzipal, 2 ft.
4. Rohrflöte, 2 ft.
5. Flach Flöte, 1 ft.
6. Helle Cymbel, 3 to 4 rks.
7. Grobmixtur, 12 to 16 rks.
8. Trompetenregal, 16 ft.
9. Krummhorn, 8 ft.
10. Clarinet, 8 ft.
11. Glockenspiel (prepared for).

#### HAUPTWERK (SECOND MANUAL).

1. Prästant, 16 ft.
2. Quintade, 16 ft.

## LESLIE P. SPELMAN'S CLASS AT MEREDITH COLLEGE



LESLIE P. SPELMAN TAKES justifiable pride in the picture herewith reproduced, which shows his organ class—or, rather, all except two of its members—at Meredith College, Raleigh, N. C. Some of those who are studying organ at Meredith under Mr. Spelman, who is director of music at the college, are enrolled only for this work. One girl comes eighty miles for her lessons. Mr. Spelman has received word that his blind student, Bernard Williamson, who has been with him for three years, has won the scholarship at Curtis Institute with Alexander McCurdy.

Mr. Spelman is teaching again at the

University of North Carolina for the first session of the summer school. This is his third summer there. Some of the organ students will go to the university with him to continue their work.

Those in the picture are:

Back row: Ben Dixon, Archibald Arrington, May Marshbanks, Bernard Williamson, William Barnard, Lisette Allgood and Margie Thomas.

Second row: Elizabeth Scott, Louise Daniels, Mary Mathis Turner, Mary Leigh Parnell, Raymond Crosby, Louise Vann, Ruth Nowell, T. Howard Sheehan, Leslie P. Spelman, Elizabeth Howell, Betty Kickline, Catherine Miller, Viola Copeland and Ruth Pender.

3. Oktav, 8 ft.
4. Gamba, 8 ft.
5. Gedeckt, 8 ft.
6. Rohrflöte, 8 ft.
7. Quint, 5½ ft.
8. Superoktav, 4 ft.
9. Holzflöte, 4 ft.
10. Quint, 2½ ft.
11. Oktav, 2 ft.
12. Spitzflöte, 2 ft.
13. Oktävlein, 1 ft.
14. Mixtur, 6 rks.
15. Kleinmixtur, 3 to 4 rks.
16. Kornet, 8 ft., 5 rks.
17. Trompete, 16 ft.
18. Trompete, 8 ft.
19. Clarine, 4 ft.

#### SWELL (THIRD MANUAL).

1. Hohlpipeife, 16 ft.
2. Prinzipal, 8 ft.
3. Quintviola, 8 ft.
4. Aeoline, 8 ft.
5. Vox Celestis, 8 ft.
6. Bordun, 8 ft.
7. Holzflöte, 8 ft.
8. Oktav, 4 ft.
9. Russian Horn, 4 ft.
10. Zartgeige, 4 ft.
11. Nazat, 2½ ft.
12. Koppelflöte, 2 ft.
13. Violina, 2 ft.
14. Terzflöte, 1½ ft.
15. Nachthorn, 1 ft.
16. Grobmixtur, 7 to 10 rks.
17. Klingende Cymbel, 4 to 5 rks.
18. Bombarde, 16 ft.
19. Schweizer Trompete, 8 ft.
20. Oboe, 8 ft.
21. Schweizer Trompete, 4 ft.

#### OBERTWERK (FOURTH MANUAL).

1. Geigen Prinzipal, 8 ft.
2. Viol de Gamba, 8 ft.
3. Rohrgedeckt, 8 ft.
4. Gemshorn, 8 ft.
5. Kupferprinzipal, 4 ft.
6. Quintade, 4 ft.
7. Blockflöte, 4 ft.
8. Meerhaut, 4 ft.
9. Quint, 2½ ft.
10. Schweizer Pfeife, 2 ft.
11. Waldflöte, 2 ft.
12. Terz, 1½ ft.
13. Super Quint, 1½ ft.
14. Septieme, 1 1/7 ft.
15. Jauchzend Pfeife, 1 ft. (double).
16. Mixtur, 5 to 7 rks.
17. Scharf, 4 to 6 rks.
18. Rankett, 16 ft.
19. Helle Trompete, 8 ft.
20. Vox Humana, 8 ft.
21. Singend Regal, 4 ft.
22. Vox Angelica Bass, 2 ft.
23. Gambetta Diskant, 2 ft.
24. Tremolo.

#### PEDAL.

1. Tromba, 64 ft.
2. Prästant, 32 ft.
3. Oktav Bass, 16 ft.
4. Theorbe, 16 ft.
5. Violon Bass, 16 ft.
6. Sub Bass, 16 ft.
7. Quint Bass, 16½ ft.
8. Superoktav Bass, 8 ft.
9. Cello Bass, 8 ft.
10. Bass Flöte, 8 ft.
11. Choral Bass, 4 ft.
12. Pommer Bass, 4 ft.
13. Oktave Bass, 2 ft.
14. Nachthorn Bass, 2 ft.
15. Stiffelbass, 1 ft.

5. Harfenregal, 16 ft.
6. Schalmei, 8 ft.
7. Cymbelstern in C.
8. Cymbelstern in G.
9. Tremulant.

#### Epistelpositiv (Southeast Positiv):

- \*1. Gedecktpommer, 16 ft.
2. Singend Gedeckt, 8 ft.
3. Kleingedeckt, 4 ft.
4. Rohrnasat, 2½ ft.
5. Oktav, 2 ft.
6. Scharf, 4 to 6 rks.
7. Cymbelstern in D.
8. Cymbelstern in F.
9. Tremulant.

#### CHOIR PEDAL.

1. Untersatz, 16 ft.
- \*2. Pommerbass, 16 ft.
- \*3. Gedecktbass, 8 ft.
- \*4. Dulzflötenbass, 4 ft.
- \*5. Lieblich Gedecktbass, 2 ft.
- \*6. Regalbass, 16 ft.
- \*7. Schalmeibass, 8 ft.
- \*8. Schalmeibass, 4 ft.
- \*9. Schalmeibass, 2 ft.

Dedication of the organ took place March 7. In the evening a festival concert was given under the direction of Professor Körner, who played: Toccata and Fugue in F major, Bach; Concerto No. 4, in F major, Handel; and Partita on the Chorale "Sei gegrüßet," Bach. The choir sang Handel's setting of the Forty-second Psalm and the Bach cantata "Herr Gott, Dich loben wir."

## SERVES HIS CHURCH 30 YEARS

### Anniversary of Professor E. B. Kocher at Allentown, Pa.

Mendelssohn's "Hymn of Praise" was sung by the choir of Christ Evangelical Lutheran Church, Allentown, Pa., May 2 as the culmination of the week's dedicatory program of the Christ church-house.

Simultaneously, the conductor for this performance, Professor E. B. Kocher, organist and choirmaster of the church, reached his thirtieth anniversary with the church in the aforementioned capacity. Through three decades he has led Christ Church singers. The choir is now composed of thirty voices besides the soloists.

Professor Kocher is the son of Mrs. Ellen Kocher, now residing at Pottsville, and the late Dr. J. F. Kocher of Crackersport, Pa., who passed away four years ago at the age of 92 years, and who had been a practicing physician until the age of 85.

Going to Allentown as a young man to take a position with the G. C. Aschbach Music Store, Mr. Kocher, who had studied music with C. F. Herman in Allentown, after three years began to renew his studies and to engage in teaching. He studied theory and composition with Dr. William Gilchrist, Philadelphia, and later took piano under Mauritz Leefson, Philadelphia, and Mr. Cressman, the latter a pupil of Leschetizky.

After holding a position as organist of St. Luke's Lutheran Church, Mr. Kocher went to a similar position at St. Michael's Lutheran, and thirty years ago in May took his present post at Christ Lutheran Church. He has had charge of several male choruses and choral societies, one of which was a chorus of 100 voices at Topton.

Professor Kocher has done much broadcasting, presenting half-hour recitals for an entire season as well as playing for the Christ Church services, which were broadcast for a long period. He has written music for organ and piano, and some of it has been played on a composer's night program by the Allentown Musical Club. His works include four anthems.

Mr. Kocher married Addie Grace Boyer and the couple have three children. There is also one grandchild.

## W A - L I - R O

Put-in-Bay, Ohio

### Summer School and Camp for Choir Boys

Fourth Season

### Special Course for Choirmasters July 5-9

#### FACULTY:

Ray Brown, Director of Music, General Theological Seminary, New York  
J. William Jones, of the Cathedral of All Saints, Albany, N. Y.  
John Gordon Seely, of Trinity Church, Toledo  
Rev. John W. Norris, Head of Music Commission, Diocese of Pennsylvania  
Rt. Rev. Warren L. Rogers, President  
Paul Allen Beymer, Director  
For information address the director, 3226 Euclid Ave., Cleveland



## PILCHER COMPLETES TWO THREE-MANUALS

### DEDICATION AT LOUISVILLE

**Instrument in Clifton Baptist Church  
Heard by More Than 1,000 People  
—New Pilcher Displaces Old  
at Huntington, W. Va.**

Henry Pilcher's Sons have completed the installation of three-manual organs in Trinity Episcopal Church, Huntington, W. Va., and the Clifton Baptist Church, Louisville, Ky. The Huntington organ was dedicated in March and the Clifton Baptist Church organ was dedicated Sunday, April 25. At the Huntington dedication 200 people were turned away who could not be accommodated in the church.

The organ at Huntington is the second Pilcher for this church, the first having been installed in 1893 and used up to the time the new instrument was completed. Mrs. E. V. Townshend is organist and choirmaster at Trinity Church and assisted in preparing the specifications. The Rev. S. R. Tyler is rector.

The organ in the Clifton Baptist Church is of modern design and has a wealth of delicate tone effects, yet with ample volume and solidity for full choir and congregational singing. More than 1,000 people attended the opening recital Sunday evening, April 25. The new church edifice is of classic architecture with several modern motifs introduced. The organ is elevated and divided on each side of the choir in chambers prepared especially for it. The grille panels in the tone openings carry out a simplicity in design which is quite charming.

The stop specification of the instrument in the Clifton Baptist Church is as follows:

#### GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.  
String Diapason, 8 ft., 73 notes.  
Flute Harmonic, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes.  
Fifteenth, 2 ft., 61 notes.  
Trompette, 8 ft., 73 pipes.  
Clarion, 4 ft., 12 pipes.  
Chimes.  
Tremolo.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
English Diapason, 8 ft., 73 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 61 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Orchestral Flute, 4 ft., 73 notes.  
Orchestral Quint, 2½ ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Solo Cornet, 3 rks., 183 pipes.  
Horn Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

#### CHOIR ORGAN.

String Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Muted Viol, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Harmonic Flute, 4 ft., 12 pipes.  
Clarinet, 8 ft., 73 pipes.  
Chimes, 21 bells.  
Tremolo.

#### PEDAL ORGAN.

Sub Bass, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 12 pipes.  
Flute Forte, 8 ft., 12 pipes.  
Flute Dolce, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
Flute, 4 ft., 32 notes.  
Trombone, 16 ft., 32 pipes.

The resources of the organ in Trinity Church at Huntington, W. Va., are indicated by this specification:

#### GREAT ORGAN.

First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Harmonic Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 12 pipes.  
Trumpet, 8 ft., 73 pipes.  
Cathedral Chimes, 21 bells.  
Celestial Harp, 49 bars.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
English Diapason, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Flute, 4 ft., 73 notes.  
Dolce Cornet, 3 rks., 183 pipes.  
Quint, 2½ ft., 61 notes.  
Flautina, 2 ft., 61 notes.  
Oboe Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

#### CHOIR ORGAN.

String Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Claribel Flute, 4 ft., 12 pipes.  
French Horn, 8 ft., 73 pipes.  
Chimes.  
Harp.

#### PEDAL ORGAN.

Sub Bass, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Contra Viol, 16 ft., 12 pipes.  
Flute Forte, 8 ft., 12 pipes.  
Flute Dolce, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.

Among other work under way at the Pilcher factory is the following:

Two-manual organ for First Presbyterian Church, Dalton, Ga.

Three-manual for First Baptist Church, Fort Valley, Ga.

Modernizing and enlarging of the present three-manual Pilcher in the Second Presbyterian Church, Louisville, making a splendid four-manual instrument of it.

Modernizing and enlarging the present three-manual in the First Presbyterian Church, Huntington, W. Va.

### FOR STEUBENVILLE CHURCH

#### First United Presbyterian Buys Kilgen Three-Manual with Echo.

The First United Presbyterian Church of Steubenville, Ohio, has placed a contract with George Kilgen & Son of St. Louis for a three-manual organ with an echo division. The organ will be placed in the chancel, screened by panelwork and display pipes. The organ was designed by the Kilgen brothers in collaboration with J. B. Francis McDowell of Columbus, Ohio, who was selected by the church to act as organ architect. The Rev. Harold Kistler is pastor of the church and Miss Mary Morton is the organist. The negotiations were conducted by the Cincinnati branch office of the Kilgen Company.

The specifications of the organ are:

#### GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Flute Harmonic, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Tromba (seven-inch wind pressure), 8 ft., 73 pipes.  
Chimes (from Echo).

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Vox Celeste, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Cornet (12, 15, 19), 3 rks., 183 pipes.  
Cornopean (six-inch wind pressure), 8 ft., 73 pipes.  
Oboe d'Amour, 8 ft., 73 pipes.

#### CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

#### ECHO ORGAN.

Fern Flöte, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Vox Aetherea, 8 ft., 61 pipes.  
Flute a Cheminee, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes (Deagan Class A), 29 tubes.

#### PEDAL ORGAN.

Major Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (Swell), 8 ft., 32 notes.  
Bass Flute (Bourdon ext.), 8 ft., 32 notes.  
Still Gedeckt (Swell), 8 ft., 32 notes.

### Dora Poteet to Study in France.

Miss Dora Poteet, Dallas organist, will sail from New York June 5 to take up her studies under Marcel Dupré. Miss Poteet's trip will take her through Germany and Switzerland and she will arrive at Fontainebleau July 1. Miss Poteet will be remembered for her playing at the 1936 national convention of the Guild in Pittsburgh. She heads the organ department at Southern Methodist University, is organist and choir director at the First M. E. Church and is organist at the Scottish Rite Cathedral. She will return in the fall in time to take up her duties at the university.

Philip James' "Easter Legend," "The Light of God," was presented at the First Congregational Church of Mansfield, Ohio, March 28, under the sponsorship of the Mansfield Music Study Club. The chorus was under the direction of Theodore Schaefer and he played accompaniments and Mrs. Paul O. Fiedler played a short preliminary organ recital.

# AEOLIAN- SKINNER

Announces the following contracts recently received and now in process:

St. Columba's Chapel, Middletown, Rhode Island

Mrs. Alton Farrel, Pine Orchard, Conn. (Residence)

Grace Evangelical Lutheran Church, Teaneck, N. J.

Caroline Episcopal Church, Setauket, L. I., N.Y.

St. Peter's Episcopal Church, Hazleton, Pa.

First Unitarian Church, Omaha, Nebr.

St. Paul's Church, Richmond, Va.

St. Mary's Church, Hamilton Village, Philadelphia, Pa.



## AEOLIAN-SKINNER ORGAN COMPANY

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## CHURCH AT LA GRANGE BUYS THREE-MANUAL

### POSITIV DIVISION A FEATURE

Divided Instrument of Special Design  
for First Congregational — Con-  
tract Awarded to Holtkamp  
Firm of Cleveland.

In connection with the building of a chancel and other changes in its edifice the First Congregational Church of La Grange, Ill., has awarded to the Votteler-Holtkamp-Sparling Company of Cleveland the contract for a three-manual organ. According to its builders the design of the instrument will do much to solve the problem of divided organs. The chambers are to be located on both sides and above the choir. Both chambers are to be opened up to the nave as well as to the chancel, and to such an extent that the chambers as such will cease to exist. A positiv of eight stops will be placed on the back wall of the chancel, midway between the two chambers. This will take the place of the choir. The pipework of the positiv is to be unenclosed, although it will be hidden from the sight of the congregation.

The organ is to be entirely "straight" with the exception of the great quintaton, 16 ft., and posauone, 16 ft., which are to be used also in the pedal. Four stops of the great and the harp and chimes are to be in a swell-box. The typical great stops will be unenclosed.

To augment the regular adjustable combination action, a ventii system is included. This consists of ventii pedals 1-2-3, stop release and cancel. The specification was developed in collaboration with Cecil Smith, organist and director. Some of the pipework of the present organ is to be incorporated in the new organ.

Following is the stoplist:

#### GREAT.

(Enclosed in a special swell-box).  
Quintaton, 16 ft., 61 pipes.  
Principle, 8 ft., 61 pipes.  
Salcional, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Fugara, 4 ft., 61 pipes.  
Doublette, 2 ft., 61 pipes.  
Plein Jeu, 5 rks., 305 pipes.  
Posaune, 16 ft., 61 pipes.  
Harp.  
Chimes.

#### SWELL.

Gambe, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 122 pipes.  
Harmonic Flute, 8 ft., 73 pipes.  
Bourdon, 8 ft., 73 pipes.  
Ludwigstone, 8 ft., 73 pipes.  
Flute Octaviane, 4 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Mixture, 4 rks., 244 pipes.  
Dolce Cornet, 3 rks., 183 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe Clarion, 4 ft., 61 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### POSITIV.

Quintaton, 8 ft., 68 pipes.  
Gemshorn, 8 ft., 68 pipes.  
Prestant, 4 ft., 68 pipes.  
Rohrflöte, 4 ft., 68 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Cymbal, 3 to 4 rks., 200 pipes.  
Cromorne, 8 ft., 68 pipes.

#### PEDAL.

Contrabass, 16 ft., 32 pipes.  
Soubasse, 16 ft., 32 pipes.  
Violoncello, 8 ft., 32 pipes.  
Flute, 8 ft., 32 pipes.  
Choralbass, 4 ft., 32 pipes.  
Nachthorn, 2 ft., 32 pipes.  
Bombarde, 16 ft., 32 pipes.  
Fagotto, 8 ft., 32 pipes.  
Clarion, 4 ft., 32 pipes.  
Posaune (from Great), 16 ft.  
Quintaton (from Great), 16 ft.

"St. Matthew Passion" at Cathedral.  
An outstanding performance at the Cathedral of St. John the Divine in New York May 11 of Bach's "St. Matthew Passion" was given by the Oratorio Society under the direction of Albert Stoessel. Solo singers were Ethyl Hayden, soprano; Lucille Browning, contralto; Frederick Jagel, tenor; Julius Huehn, baritone; Gean Greenwell, bass-baritone. Instrumental soloists were George Barrere, flute; Charles Lichter, violin; Frederick Dvonch, violin; Alan Schulman, cello; Hugh Porter, organ; Harrison Potter, piano. Some of the chorales were sung admirably by the choir of the cathedral. Norman Coke-Jephcott master of the choristers.

## HONOR ORANIST IN YONKERS

Robert Huntington Terry's Composi-  
tions Mark Anniversary.

Robert Huntington Terry was honored April 25 by the congregation of St. Andrew's Memorial Episcopal Church, Yonkers, N. Y., when a program of his compositions was performed in celebration of Mr. Terry's silver jubilee as organist and choir-master. A reception in the parish-house followed the service. Church members gave Mr. Terry a check and a complete set of phonograph records of Wagner's "Tristan and Isolde."

Except for two selections, the entire program consisted of Mr. Terry's compositions. The exceptions were compositions of Henry P. Cross, a former pupil of Mr. Terry and now supervisor of music in the schools of Ridgefield Park, N. Y., and organist at the First M. E. Church there. Mr. Cross played his numbers and two of Mr. Terry's compositions. Soloists were Maria Di Dio, soprano; Donald Rogers, tenor, and Charles E. Law, violinist. The Lyndon Wright Choral Club sang and soloists were Elizabeth Gaertner, soprano; Margaret Barrett, alto, and Arthur W. Clerihew, baritone.

The Rev. William C. Hicks, rector, was assisted in the service by the Rev. Arthur Bessey, assistant rector of St. John's Episcopal Church, and the Rev. Archibald I. Mann, pastor of the Park Hill First Reformed Church.

## BIG DAY AT UNION SEMINARY

Alumni Arrange Program of Lectures,  
an Organ Recital, Etc.

A conference for the faculty, alumni and students of the School of Sacred Music was held at Union Theological Seminary, New York City, May 10. The meeting, which had been arranged by an alumni committee consisting of Hugh Porter, Harold Haugh, Horace Hollister, Beulah Lindgren and E. Helen Pendleton, was opened by Harold Haugh, who called upon Dr. Clarence Dickinson for a greeting and for a report on the activities of the school.

The principal address of the morning was by Franklin Robinson. His contrast of so-called "revelationary and revolutionary" music, his plea for purpose rather than chaos in all music, especially that for church services, stimulated his hearers.

After luncheon in the refectory, Hugh Porter, alumni president, called upon some of the faculty members for informal talks. Those responding were Corleen Wells, Marguerite Hazzard, Dr. Becket Gibbs, Nancy Longenecker and Ann Robinson. Mrs. Clarence Dickinson gave a clever and helpful address on the practical problems of the students and graduates of the school and upon their relationship with their ministers and choirs.

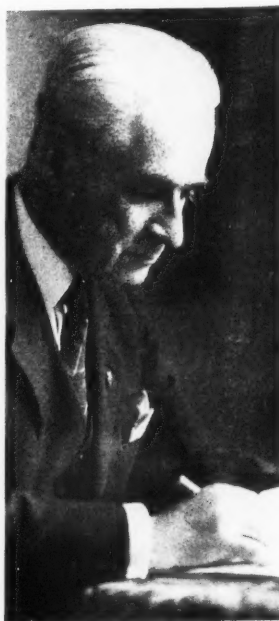
The afternoon program consisted of a lecture by Dr. Harold Vincent Milligan of the Riverside Church on "Early American Music." An organ recital was played at 4 o'clock in the auditorium of the Juilliard School of Music by two of the Union graduates, Marion Clayton and Harold Sanford. Miss Clayton played: Fantasia in F minor, Mozart; Impromptu, Vienne, and "Sonata Eroica," Jongen. Mr. Sanford gave the following numbers: "Premier Chorale," Andriessen; "Jesus Christus, unser Heiland," Bach; "The Sun's Evensong," Karg-Elert; "Toujour Serieuse-Jamais Triste," Russell Broughton; "Interludio," de Guriidi; Finale, "Storm King" Symphony," Dickinson.

A dinner and theater party in honor of Dr. and Mrs. Dickinson concluded the conference.

## Good Season for Swarthout's Choir.

The Westminster A Cappella Choir of Lawrence, Kan., conducted by Dean D. M. Swarthout of the University of Kansas School of Fine Arts, is closing one of its most successful seasons. The choir consists of sixty-two students from the university. Besides filling concert engagements during the year the chorus sings every Sunday morning at the First Presbyterian Church. In November the choir sang at the new music hall in Kansas City and with the University of Kansas symphony orchestra, presenting "An Abraham Lincoln," with Powell Weaver as assisting artist.

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## MARK ANDREWS' WORK ANNIVERSARY SUBJECT

### TWENTY YEARS AT CHURCH

Morning Service April 25 at the First Congregational of Montclair, N. J., Marked by Compositions of Its Organist.

Mark Andrews, whose name is familiar to every American musician, and especially to organists, observed his twentieth anniversary as choirmaster and organist of the First Congregational Church, Montclair, N. J., April 25. At the 11 a. m. service all the musical selections were his own compositions. At the 4 p. m. service Haydn's "Creation" was sung.

The music at the anniversary morning service included the anthems "The Greatest of These," dedicated to the Rev. Dr. Archibald Black, pastor of the church, and "O How Amiable" and "To Whom Then Will Ye Liken God?" dedicated to A. F. Mack, head of the church's music committee. Mr. Andrews played the Allegro and Adagio from his First Sonata and the Scherzo and Finale from his Second Sonata.

Often referred to as "Montclair's first musical citizen," Mr. Andrews is truly an active figure in the musical life of that town, according to the *Newark, N. J., News*. Having settled there in 1902, when he first came to this country from his native England, Mr. Andrews has had an important role in many of the musical activities in Montclair. Before going to the Congregational Church he served as choirmaster and organist at St. Luke's Episcopal Church for ten years and in the same capacity in the First Baptist Church for five years. As director of the Montclair, Orange and Mountain Lakes glee clubs and the University Glee Club of New Haven, Mr. Andrews now has only one free night, but with a new glee club expected in the fall he expects to find all his nights taken. He is most proud of the fact that he is an examiner for the American Guild of Organists in theory and choir-mastership. In time not taken up by these occupations he composes, teaches and frequently is heard in programs at the Montclair Art Museum.

Mr. Andrews has had many interesting and humorous experiences during his twenty years at his church. A German tenor, substituting at the last minute for the regular tenor of the choir, agreed to sing the announced solo, "My Soul Is Thirst for God." There was just time for a quick rehearsal with the organ before service and fortunate it was, too, because the title line changed to "My Soul Is a Thirst by God," when sung by the German.

"I had a singer at the Baptist Church who went with me when I changed," Mr. Andrews said. "She had a good voice, but occasionally her diction was at fault. She was singing the second soprano part of 'I Waited for the Lord,' which sounded like 'I Waded for the Lord.' That, I told her, would be all right in the Baptist Church, but never in the Congregational," he chuckled, and added: "She missed the point, however."

However, not all has been humorous, because Mr. Andrews has been able to accomplish much with his choir. "We do as much work as they do in most New York churches and I have a fine, earnest group that turns out a lot of real music," he explained. This year the professional choir of twenty-four singers, augmented by the festival chorus of volunteers, has sung "Elijah," "The Messiah," Palestrina's "Missa Brevis" and the "St. Matthew Passion."

Although Mr. Andrews works hard and steadily he is compensated because of long vacations. He and Mrs. Andrews are planning to sail June 26 for England to remain until the middle of September.

Mr. Andrews recalled with pleasure the pupils who came under his tutelage at one time or another. Among them he mentioned Carl Weinrich, member of the faculty of Westminster Choir School; Clarence Watters, head of the music department of Trinity College, Hartford; Julius Zingg, organist of the

Union Congregational Church and conductor of the Montclair Operetta Club, and Winifred Young Cornish, composer, who studied harmony with Mr. Andrews.

"This is my greatest delight in the world," Mr. Andrews declared, pointing to the picture of a bright-eyed, chubby lad of a very few summers, unmistakably Mark Andrews 3d. "They say he looks like Mark 1st and I'm fool enough to believe it, because I want to."

### CLASS FOR E. POWER BIGGS

Recitals on Boston Music Hall Organ and Harvard Instrument.

Arrangements for the summer master class which E. Power Biggs will conduct at the Longy School of Music, Cambridge, Mass., this summer have been completed and the class has attracted a number of organists of ability who will take advantage of the opportunity to study under Mr. Biggs, whose reputation has been enhanced from year to year through his recital performances in all parts of the country. Other special inducements offered are three recitals by Mr. Biggs on the famous old Boston Music Hall organ in Ernest M. Skinner's Methuen establishment and two recitals on the new classic organ in the Germanic Museum of Harvard, just built by the Aeolian-Skinner Organ Company.

Members of the class will receive two forty-five-minute private lessons a week. There will be sixteen afternoon sessions of two hours, beginning July 5, on Monday, Tuesday, Thursday and Friday of each week. These periods will be devoted to performances and discussions by members of the class, with a series of lectures by Mr. Biggs on the principles of organ technique, registration, methods of practice and analysis, memorization, and the interpretation of different schools of organ literature.

Three recitals will be given by Mr. Biggs on the Sunday afternoons of July 11, 18 and 25 on the famous Methuen organ, the programs covering the various periods of organ literature. Recitals will be given on the Wednesdays of July 14 and 28 on the new classic organ in the Germanic Museum of Harvard University, the programs including the six Trio-Sonatas of Bach. The music played at these recitals will be discussed analytically with the class.

### Organ Music for Louisville Children.

A plan whereby the public school children of Louisville might hear good organ music and a descriptive talk on the organ was put into effect during music week, when approximately 7,000 students from forty-five schools attended recitals given in twelve churches by a like number of organists, mostly members of the Louisville Chapter, A. G. O., and a corps of speakers recruited from the chapter. As none of Louisville's elementary or high schools possesses an organ, the idea of having recitals in churches was conceived by Miss Helen Boswell, supervisor of music in the schools, and presented to Dean Cook, who in turn presented it to the chapter. The members voted to support the project and the details were worked out by a committee under the chairmanship of David Bishop, who secured the churches in various sections of the city, the organists and speakers. Miss Boswell expressed herself as well satisfied with the appreciation and interest shown by the children, teachers and principals, and expects to carry out a similar plan next year, with the cooperation of the Guild.

### Van Dusen Club at Grace Church.

The Van Dusen Organ Club will present five of its members in a recital at Grace Church, 1442 Indiana avenue, Chicago, on Monday evening, June 7. The program is as follows: Fantaisie and Fugue in G minor, Bach, and "Carillon de Westminster," Vienne (James Cunliff); Pastoral and Allegro Vivace from First Symphony, Vienne (Jessie Perkins); "The Ride of the Valkyries," Wagner (Wilma Lemon); Scherzo, Fourth Symphony, Widor, and Toccata, "O Filii et Filiae," Farnam (Esther Timmerman); First Symphony (first movement), Maquaire; "Elfe," Bonnet, and "Caprice Heroique," Bonnet (Winston Johnson).

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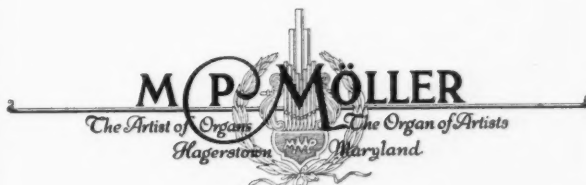


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## GEORGE H. FAIRCLOUGH TO LEAVE UNIVERSITY

### RETIRES UNDER AGE LIMIT

**University of Minnesota Professor and  
Recitalist Will Round Out Work  
This Month—Remains at His  
Church in St. Paul.**

On the last day of June George H. Fairclough, F.A.G.O., will retire as organist of the University of Minnesota, where he presides over the large Aeolian-Skinner organ. Mr. Fairclough's withdrawal takes place under the rule that retires every employee of the university at the age of 68 years. He will continue his activities, however, in his other major position—that of organist and choirmaster of the Episcopal Church of St. John the Evangelist, in St. Paul, where he has held forth for thirty-six years. The position at the university has not yet been filled, but a number of candidates are being considered.

In 1918 Mr. Fairclough became instructor of organ at the University of Minnesota and he was made assistant professor of music and organist in 1925. The next year a two-manual Austin organ was installed in the old music building and the class of one jumped to ten. In 1922 a four-manual Austin of thirty-five stops was placed in the auditorium of the new music building, and the organ class averaged thirty to thirty-five students. When the university installed its radio station in 1927 weekly broadcasts of organ recitals were begun, and these have been continued ever since that time. In 1932 the present Aeolian-Skinner organ of 105 speaking stops was installed in the new Northrop Memorial Auditorium and the weekly recitals were transferred to it. The standard of the programs has been kept high. In addition to the recitals, the organ is heard at the weekly convocations, which the whole student body attends. A half-hour of organ music precedes the ex-

ercises, with some outstanding speaker as the attraction, and a brilliant postlude concludes the hour.

Mr. Fairclough was born Jan. 30, 1869, in Hamilton, Ont. He was a choir boy in the Anglican cathedral there at the age of 10. His first organist's position was at St. Mark's Church, Hamilton, at the age of 14. The second was at the Church of the Ascension, Hamilton, at the age of 16. At 18 he entered the University of Toronto and the Toronto Conservatory of Music and became organist of the Church of the Redeemer, Toronto. A year later he was appointed organist and choirmaster of All Saints' Church, Toronto. At 22 he left Toronto for Brantford, Ont., to be organist and choirmaster of the First Presbyterian Church and musical director of the Brantford Young Ladies' College. From Brantford he went to Berlin for study in 1932. He entered the Royal High School of Music, remaining three years, studying piano, organ, theory and composition. While in Berlin, he sang in the choir of the English Church (St. George's) and frequently played the organ. He did some organ work with Dr. Charles E. Clemens, who was organist of this church, and helped him in the preparation of his book on organ pedal technique.

Mr. Fairclough returned to America in the summer of 1895 and became organist and choirmaster of St. Luke's Episcopal Church, Kalamazoo, Mich. In 1901 he was appointed to the Church of St. John the Evangelist (Episcopal), where he has a choir of sixty boys and men, a girls' choir of thirty-five voices and a women's choir of fifteen voices, each with its special work. He has been conductor of the St. Paul Choral Society, organist and choirmaster of Mount Zion Reformed Jewish Temple for eighteen years, and head of the piano, organ and theory departments of Macalester College for twenty years. Mr. Fairclough is the composer of a number of published works—Communion Service in A flat To Deum and Jubilate in A, Benedictus in G, and "Eventide" and "Song of Happiness" for organ.

## GEORGE H. FAIRCLOUGH



church music supervisor which he assumed in May, 1936. In his new post he will play frequent recitals, direct the choir and be in charge of the beautiful chapel. Mr. Wheelwright succeeds the late Edward P. Kimball.

The promotion will permit Mr. Wheelwright to continue his activities in the field of music education. For the second season he will be guest instructor in music at the University of Idaho, Moscow, teaching music appreciation, school music materials and organ. He also continues as contributing editor to the *Educational Music Magazine*, of which he was managing editor while resident in Chicago from 1929 to 1936.

Having served the American Guild of Organists as sub-dean of the Illinois Chapter for three years, Mr. Wheelwright assisted in the inauguration of the Utah Chapter in the last year, and was elected its secretary. He is an associate of the Guild and holds the degree of master of music from Northwestern University's department of church and choral music.

Mr. Wheelwright began organ study with Clarence Eddy at the age of 14, continuing with J. J. McClellan and E. P. Kimball in Salt Lake City, and Stanley Martin and Horace Whitehouse at Northwestern University. More recently he has been a student under Frank Van Dusen of the American Conservatory.

### St. Ignatius Choir, N. Y., in Concert.

For the first time the choir of St. Ignatius Loyola Church, New York, appeared in concert Monday evening, May 17, in the ballroom of the Hotel Plaza, for the joint benefit of its own choir fund and the Liturgical Arts Society. This choir, which is composed of forty boys and twenty-five men, is under the direction of Dr. Reginald Mills Silby, formerly assistant to Sir Richard Terry at Westminster Cathedral, London, and former organist and choir director at the Cathedral of Sts. Peter and Paul in Philadelphia and St. Patrick's in Washington. A complete rendition of the "Missa Papae Marcelli" by Palestrina was part of the program.

### WHEELWRIGHT TO CAPITAL

#### Appointed Organist and Director of Mormon Chapel in Washington.

D. Sterling Wheelwright, assistant director of the Salt Lake Tabernacle Choir and formerly active in Chicago, has been appointed organist and director of music, and representative of the Church of Jesus Christ of Latter-Day Saints, at Washington, D. C., effective May 15, according to an announcement by the First Presidency. Mr. Wheelwright will retain his title with the Tabernacle Choir of Salt Lake City, but leaves temporarily the position of



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## TOLEDO CONVENTION HAS A GOOD PROGRAM

### OHIO ORGANISTS IN SESSION

Four Recitals, a Lecture, a Choral Clinic, a Demonstration of Gregorian Chant and Other Features Mark Two Days.

Four recitals, an illuminating lecture on rhythmic interpretation of organ music, a talk on Gregorian chant, a choir rehearsal demonstration and a few random confessions from an editor were features marking the annual visit of members of the Northern Ohio Chapter of the A. G. O. to Toledo May 10 and 11. The rather small but thoroughly interested group of organists enjoyed two days of events that constituted an excellent program arranged by Regent Arthur R. Croley and his associates of the Toledo branch chapter. In the course of the proceedings the visitors had the opportunity to see the beautiful Toledo Art Museum, a world-famous structure; the magnificent new Cathedral of Our Queen of the Holy Rosary, an edifice not yet completed, and several other large churches and their organs.

Wilfred Layton, F.R.C.O., English-born organist, who before coming to the United States achieved high standing as a church musician in Canada, gave the first recital, playing the four-manual Skinner in the classic peristyle of the Art Museum. His performance proved his skill and competency in a varied but thoroughly orthodox program. He closed with a virile and brilliant rendition of the Reger Introduction and Passacaglia. Mr. Layton's program consisted of the following compositions: Prelude in E major, Bach; Chorale Preludes, "Whither Shall I Flee" and "In Thee Is Gladness," Bach; "My Jesus, Thou Who Didst" and "O How Blessed, Faithful Spirits, Are Ye," Brahms; "St. Colomba," Stanford, and "Rhosymedre," Vaughan Williams; Adagio (Symphony 6), Widor; Introduction and Passacaglia, Reger.

After an informal paper by S. E. Gruenstein, editor and publisher of THE DIAPASON, on the subject "Providing a Mirror for the Organist," in which some of the principles and practices of organ journalism were considered, the entire group proceeded to the First Congregational Church, where Miss Helen Zbinden, a young woman of much more than ordinary talent, played the following program from memory: Fugue in E flat ("St. Anne's"), Bach; Concerto in G major, Vivaldi-Bach; Prelude, Fugue and Variation, Franck; "Pastel" and Chorale, Op. 92, No. 3, Karg-Elert; Scherzetto, Vierne; Andante Cantabile (First Organ Sonata), Philip James; Prelude and Fugue in D major, Bach. Miss Zbinden is a Toledo resident and a pupil of Palmer Christian at the University of Michigan. She played with meticulous attention to detail, revealing her excellent training and the fruits of conscientious work. For her age her performance was remarkable and most promising. Among the numbers that

stood out as perhaps most beautifully played were the Karg-Elert work and the movement from the Philip James Sonata.

Next, in the choir room of Holy Rosary Cathedral, Norbert E. Fox, organist and choirmaster, who presides over the fine four-manual Skinner organ, gave a very lucid and informative talk on Gregorian chant and its practical application, based on his long and large experience. The following morning at high mass Mr. Fox was able with his children's choir of 300 boys and girls to demonstrate the efficiency of his methods.

After dinner at the First Congregational Church the evening was spent in a "choral clinic" of practical value, conducted by Ellis E. Snyder of Capitol University, at Columbus. In a very short time and with a gracious attitude Mr. Snyder brought about a good performance of Mendelssohn's "He Watching over Israel" and "Lord, for Thy Tender Mercies' Sake," by Farant.

After the mass at 8 on the morning of May 11 Professor Melville Smith of Western Reserve University, Cleveland, delivered a lecture on "Some Aspects of Rhythmic Interpretation." His dissertation of nearly two hours held his hearers' interest as he illustrated with phonograph records and at the blackboard the different conceptions of the rhythm of the same compositions by several artists of the organ, all of the same caliber. He brought out that there is a vast difference between metric—in strict time—and rhythmic playing and quoted Professor Carl Seashore, who defined an artistic performance as a deviation from strict time.

Two recitals marked the afternoon. Maurice Pedersen, organist and director at the Collingwood Presbyterian Church, who recently moved to Toledo from Chicago, gave a fine performance of the following program: Prelude and Fugue in A minor, Bach; Chorale Preludes, "Lord, Hear the Voice of My Complaint," "In Thee Is Gladness" and "The Old Year Hath Now Passed Away," Bach; Fantasy in A major, Franck; "Chant Funebre" (from "Byzantine Sketches"), Mulet; "Carillon de Westminster," Vierne.

The last recital of the convention was played later in the afternoon at Trinity Episcopal Church by Walter Blodgett of St. James' Episcopal Church in Cleveland, a young artist whose fame has spread far. Mr. Blodgett gave a very satisfying recital, with a program of high quality that nevertheless was designed to appeal to any music-lover. All his numbers were short, and the entire ensemble was varied. His own work, a movement from a sonata, whetted interest in Mr. Blodgett as a composer. The list of offerings was made up as follows: Trumpet Tune and Air, Purcell; "A Fancy," Stanley; Gigue (Organ Concerto in B flat), Arne; "Be Thou with Me," Bach; Pastorale, Bach; "Out of the Deep I Cry to Thee" and "Come, God, Creator, Holy Ghost," Bach; Two Canons (B major and B minor), Schumann; Movement in Sonata Form, Walter Blodgett; Flute Solo, Mozart; Blodgett; Scherzetto, Vierne; "Song of Spring," Bonnet.

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Worcester—Hugh Giles.  
York—Walter L. Rohrbach.

### Six Choirs Unite in Ascension Day Event at St. Bartholomew's

By LILIAN CARPENTER, F.A.G.O.

The usual large congregation was present at St. Bartholomew's Church, New York City, May 6 to hear the annual Ascension Day service held there for the Guild under the direction of Dr. David McK. Williams. Five visiting choirs joined that of St. Bartholomew's in an inspiring performance. When, in describing previous Guild services there, a reviewer has already used all the superlatives in her vocabulary, it is difficult to know how to proceed, especially when fellow-organists on every side are exclaiming: "This one was better than ever!"

The service music was sung by the St. Bartholomew's choir alone, in a way that made the listener in the pew feel himself a part of the service rather than an onlooker. The numbers sung by the combined choir were, first, the Sowerby Te Deum, as the canticle of the evening; then the *a cappella* chorus "Urbs Syon Unica," from Parker's "Hora Novissima"; "All Creatures of Our God and King," by E. T. Chapman, and Brahms' "Song of Destiny." This music, of considerable difficulty, was rendered with amazing perfection of ensemble. One grows to admire more and more the leaders of the visiting choirs who have trained their singers in the responsiveness that makes such ensemble singing possible, for they felt as one person with the director, Dr. Williams, in his varied interpretations. The accompaniments were played by Dr. Williams in his inimitable way as he led the six choirs in some of the most beautiful choral singing the Guild has been privileged to hear.

The Rev. George Paul T. Sargent, rector of the church, welcomed the organists in a brief address and paid high tribute to those taking part by his reference to such services as "mountain peak experiences." The postlude was a "Jubilant Deo" by Ralph Downes, brilliantly played by William Strickland, assistant organist of St. Bartholomew's.

The visiting choirs and their directors were from All Angels', New York (Kyle Dunkel), Calvary Church, New York (Vernon de Tar), St. John's Church, Jersey City (Harold Friedell), St. Luke's, Montclair, N. J. (Frank Scherer) and Church of the Saviour, Brooklyn (Morris Watkins).

#### Annual Meeting Held in New York.

The annual dinner of the Guild was

held at Schrafft's on Fifty-seventh street in New York City on the evening of May 24 and the principal business was the election of officers. The slate of present officers, headed by Charles H. Doersam as warden, was re-elected. From the list of nominees for the council the following were elected: Samuel A. Baldwin, Charles O. Banks, Vernon de Tar, Harold V. Milligan, T. Tertius Noble, G. Darlington Richards, David McK. Williams and Frank Wright.

Various committees made reports. The examination committee, of which Channing Lefebvre is chairman, reported ninety-six members taking the examinations this year. Warden Doersam announced the addition of 355 new members in the course of the year and the establishment of nine new chapters.

#### Eddy Memorial Service in Chicago.

Clarence Eddy's memory was honored in the city in which he spent the largest part of his life and achieved much of his fame when the Illinois Chapter conducted a memorial service in Kimball Hall, Chicago, May 19. Arthur Dunham, F. A. G. O., a former dean of the chapter and organist and director at the First Methodist Temple, presided at the organ and played with rare taste an appropriate list of selections, which included the Sonata from the Cantata "God's Time Is the Best," the chorale prelude "Hark, a Voice Saith All Are Mortal" and the Adagio e Dolce from the Fourth Trio-Sonata of Bach, and "Dreams" from the Seventh Sonata and the "Lamentation" by Guilman, following this with Handel's Dead March from "Saul" at the close of the service. Dr. Preston Bradley of the People's Church, the last church in which Mr. Eddy played, delivered a eulogy, emphasizing that Mr. Eddy was a pioneer among American concert organists. He lamented the facility with which those who have contributed most to our culture are forgotten by the generations which follow. A considerable group of old friends of Mr. Eddy heard the program.

Before the memorial service the chapter held its annual election and dinner at the Central Y. W. C. A. on Monroe street. The new officers are: Dean, Whitmer Byrne; sub-dean, Barrett Spach; secretary, Walter Flandorf; treasurer, Miss Alice R. Deal; registrar, Miss Ora Phillips; members of the executive committee, Ernest Melbye, William D. Belknap, Harold W. Cobb, Mary Ruth Craven, Dr. Francis Hemington, Dr. Walter Keller and Mrs. Hazel Atherton Quinney.

The reports of the secretary and treasurer showed the chapter to be active and in good financial condition. The total membership is now 186.

### General Convention Once in Two Years Is Committee's Plan

A general convention once in two years, a permanent convention board to supervise arrangements for conventions, and the promotion of annual state and regional conventions will constitute the plan of the Guild under recommendations of the convention policy committee just adopted by the council. These recommendations were submitted at the meeting May 24. The committee had been at work for a year framing recommendations based on questionnaires submitted to the chapters.

In its report the committee states over the signatures of Reginald L. McAll, its chairman, and Frank E. Ward, vice-chairman:

Following the council meeting of April 19, a letter was sent to all deans and regents asking for their reactions to the recommendations of the committee, as submitted and approved at that meeting. Thirteen official replies have been received to date. They reveal great satisfaction that the subject is having serious consideration. All approve the appointment of a permanent national convention board. All except two approve of biennial conventions and nearly all are favorable to the principle of chapter representation. In our report it was recommended that both the latter points be submitted to the proposed board.

In view of the absence of any adverse comments the committee would therefore report to the council as follows: It recommends—

1. That a permanent national convention board be appointed by the council with power to plan for the A. G. O. general conventions and to cooperate in the extension of local or regional conventions.
2. That the following suggestions be referred to this board for its consideration in formulating its policy:
  - a. That the general conventions be held every two years.
  - b. That chapters be urged to be represented as far as possible at the general conventions.
  - c. That the material collected by this committee be turned over to the proposed board.
  - d. That, following action by the council on the foregoing recommendations, the convention policy committee be discharged.

#### Nash District of Columbia Dean.

The monthly business and social meeting of the D. C. Chapter was held in the choir room of Epiphany Church on the evening of May 3 and was presided over by the dean, Charlotte Klein, F.A.G.O. Following the routine of business the election of officers sup-

planted the program feature for the evening. The following were elected: Dean—Walter H. Nash, F.A.G.O. Sub-dean—Arthur W. Howes, F. A. G. O.

Secretary—Esther Hull Barrett (re-elected). Registrar—Mrs. John Milton Sylvester (re-elected).

Treasurer—Henry Bruning. Executive committee—Charlotte Klein, F. A. G. O., Mrs. Frank Akers Frost and John B. Wilson, A. A. G. O. Auditors—Mrs. George E. Warfield and Percy T. Burness, A. A. G. O.

Mr. Nash, organist and choirmaster of St. Alban's Church, who has recently distinguished himself by being one of the three successful candidates taking the examinations for a choirmaster's certificate, served the chapter as dean in 1922 and 1923. Mr. Howes is organist and choirmaster of St. John's Episcopal Church, Lafayette Square, and was recently transferred to the D. C. Chapter from the Pennsylvania Chapter, where he served as sub-dean. The fortitude and Spartan courage of the chapter is again to be commended in the nineteenth consecutive re-election of the registrar, whose wicked pen blithely splutters along, recording both the just and the unjust.

Two recitals of note sponsored by the chapter in April were given by Allan Bacon of Stockton, Cal., April 22 in Epiphany Church, and by E. William Brackett, Mus. B., organist and choirmaster of St. John's Church, Georgetown, on April 26, in the International Temple of the Order of the Eastern Star.

Mrs. JOHN MILTON SYLVESTER,  
Registrar.

#### Annual Service at Fort Worth.

The annual service of the Fort Worth Chapter was held May 10 at St. Andrew's Episcopal Church. The ritual was conducted by the Rev. Sherwood Clayton of St. John's Episcopal Church, chaplain of the chapter, who delivered the sermon on the subject "The Praise Heart." The Rev. E. H. Eckel of St. Andrew's assisted. Members of the chapter who played were Virginia Jackson Wright, who interpreted the Adagio from Mendelssohn's Sonata No. 1, and Marie Balch Wright, who was heard in the March on a Theme from "Faust." Gounod, W. Glen Darst, dean of the chapter, played the service with skill and leadership. The combined choirs of the three churches sang the Magnificat and Nunc Dimittis by Caleb Simper and "The Radiant Morn Hath Passed Away," Woodward. But excellent as were these numbers, it was in the hymns that the most inspiring effects were gained.



## News of the American Guild of Organists—Continued

### Jersey State Rally at Princeton Marked by Program of Worth

The twenty-first annual rally of the New Jersey Council was held Tuesday, May 11, at Princeton, with the Central New Jersey Chapter acting as host.

At the morning session, which opened at the Princeton Methodist Episcopal Church, the address of welcome was made by the Rev. J. Lawrence Pitt, pastor of the church. State Dean Russell Snively Gilbert and Miss Nita B. Sexton, dean of the chapter, extended greetings.

Then followed a two-hour symposium on choir training. Ralph A. Harris, M. S. M., F. A. G. O., from St. Paul's Church, Brooklyn, spoke of the problems of the choirmaster. Mr. Harris said our greatest problem was in living up to that for which the church stands. He also told of the necessity for planning in advance the music used so that the service will be harmonious. Harold W. Gilbert, Mus. B., St. Peter's Church, Philadelphia, was the next speaker. He told of his work with the boy choir of St. Peter's. Six boys from St. Peter's choir school demonstrated their ability by doing some of the exercises taught in the school. Miss Grace Leeds Darnell, Mus. B., F. A. G. O., of St. Mary's-in-the-Garden, New York, spoke on junior choirs. Miss Darnell emphasized the point that the director should try to instill a reverence for the church in the hearts of the children.

Before luncheon State Dean Gilbert asked that the delegates pause a moment in silent tribute to their former faithful treasurer, Harry S. Martin of Rahway, N. J.

Following the luncheon, which was served at the church, the business meeting was called to order and presided over by State Dean Gilbert. Mr. Gilbert called on the attending past presidents of the New Jersey Council to say a few words. Miss Jane Whittemore, George I. Tilton and Henry Hall Duncklee responded. A telegram extending greetings was received from Raymond B. Heston. Arthur Scott Brook, who had served four years as president of the National Association of Organists, also addressed the council.

The following officers were re-elected:

State Dean—Russell Snively Gilbert.  
Sub-dean—Mrs. Everett H. Antonides.

Recording Secretary—Miss Caroline C. Burgner.

Corresponding Secretary—Miss Dorothy A. Durgess.

Treasurer—Edward W. Riggs.

The delegates then went to the Princeton Chapel, where they were welcomed by Professor Roy D. Welch of Princeton University. They listened to a splendid recital on the Skinner organ by Miss Mary Ann Matthews and two vocal numbers by Renaldo Rovers, baritone, accompanied at the organ by George I. Tilton. The organ program was as follows: Introduction and Allegro from Sonata in the Style of Handel, Wolstenholme; Chorale Prelude, "Ich ruf zu Dir," and "Baderie," from Suite in B minor, Bach; Fantasia and Fugue in C minor, Bach; Fugue, Honegger; "Rondo alla Campanella," Karg-Elert; "Legend" (manuscript), DeLamarter; "Sonata Eroica," Jongen. Following the recital a choral program was sung by the Princeton University chapel choir directed by Robert Hufstader.

Immediately preceding the dinner the delegates bowed their heads in silent tribute to Dr. William C. Carl, one of the founders of the American Guild of Organists and a former president of the National Association of Organists. At the dinner Warden Charles Henry Doersam, F. A. G. O., made an interesting talk.

The big event was the recital in the evening at the Princeton Chapel featuring

turing improvisations by four organists of the Schlieder scholarship group. The organists were Ralph A. Harris, M. S. M., F. A. G. O.; Albin D. McDermott, F. A. G. O.; Frederick Broadus Staley and George William Volkel, Mus. B., F. A. G. O. The improvisations demonstrated the results of the principles taught by Dr. Schlieder in his creative approach to the theory of music. Their work was decidedly illuminating.

"Because of aimless tonal wanderings, which have been called improvisation, a shadow has been cast over its real value," said Dr. Schlieder. "Some laud improvisation as a gift, some applaud it as a stunt, while others pass it by as a progression of tricks. Let us remind ourselves that music is one of the primary modes of human expression. Its importance can be measured only by an estimate of its universal demand and its feverish supply. In whatever form of expression, man is constantly improvising. In this broader sense improvisation implies the ability to act and to speak. We do not consider the free play of children in the nursery or in the open fields a gift, a stunt or a progression of tricks. The ability to walk from place to place where duty or pleasure calls us, or to converse with one another, or to solve a problem in mathematics we do not acclaim a gift, a stunt or due to trickery. We know too well that every step in a journey is an integral part of it; that every word has power in a sentence; that every figure in a problem has a definite value in a solution. Each one of us has gained abilities through the practice and exercise of formal procedures. These procedures in every case were related to the accomplishment of set purposes.

"How did the performers in this evening's program learn to improvise? How did they learn to unite the five elements of music so as to unfold a musical idea? Through the power of method. What is a method? A process of procedure. What is a procedure? A law. What is a law? A right way by which an impulse is to be projected or a purpose to be accomplished.

"Improvisation, under guidance, is the road to vital composition inviting individualistic freedom, is the pathway wherein rules are clothed in melodic grace, is the forward movement which will promote a new liberty in music, not because of license, but because of the release of sentient power governed and guided by the immutable laws affecting the unfolding of attractive beauty."

If Dr. Schlieder had left his ideas in a theoretical state there are many who would have doubted, but he demonstrated through his pupils their fundamental soundness.

CAROLINE C. BURGNER,  
Recording Secretary.

### Central New Jersey Chapter.

The Central New Jersey Chapter held its annual meeting Monday evening, May 3, in the Y. M. C. A. The following officers were elected for the year: Dean, Mrs. J. A. Peterson; sub-dean, Mrs. Fred W. Burgner; secretary, Mrs. Paul H. Yos; treasurer, Edward W. Riggs.

April 19 a recital was given in St. Paul's M. E. Church. The program, consisting of compositions by Edward A. Mueller, a member of the Central New Jersey Chapter, was as follows: Organ, Chorale in G minor (played by James Harper); trio, "The Lagoon" and "Gavotte a la Roceco" (played by Joseph Higham, violinist; Robert V. Jannelli, flutist; Miss Charlotte Rulon, pianist); flute solo, "Nocturno Erotica" (played by Robert V. Jannelli); piano and organ, "Andante Romantique" (Miss Florence Westenberger, pianist; Mrs. Fred Burgner, organist); organ, Sonata in C minor (played by Mrs. Fred Burgner). Mr. Jannelli, Mr. Higham and Miss Rulon were guest artists. Following the recital a social hour was enjoyed by members and guests, followed by refreshments.

EMMA YOS, Secretary.

### Complete Chesapeake Recital Series.

The eighth and concluding recital of the first series presented by the Chesapeake Chapter took place Sunday, May 16, in the afternoon at Memorial Church, Baltimore. Loyd Hutson, organist and choirmaster at Memorial, played the following program: Toccata and Fugue in D minor and Aria in D, from Orchestral Suite, Bach; "Soeur Monique," Couperin; "Litanei" and "Before the Image of a Saint," Karg-Elert; Chorale in A minor, Franck; "Dreams," Stoughton; "Will-o'-the-Wisp," Nevin; "Laus Deo," Dubois.

The chapter presented Ralph H. Rexroth, organist of the Howard Park M. E. Church, in the seventh of its series of recitals at St. Bartholomew's Episcopal Church Sunday, April 18. His program included: Fugue in C minor, Bach; Arioso, Bach-Ender; Scherzo, Gigout; Intermezzo, Rogers; Minuetto and March, from Third Symphony, Widor; "Roulade," Bingham; Humoresque, "L'Organo Primitivo," Yon; Canon in B minor, Schumann; "Carillon-Sortie," Mulet.

The chapter sponsored a special recital by Allan Bacon, head of the organ department at the College of the Pacific, Stockton, Cal., April 25, at Brown Memorial Church.

### Chesapeake Chapter Election.

Members of the Chesapeake Chapter were guests of Mr. and Mrs. Howard R. Thatcher at their home May 10. Following the usual business session the election of officers was held, the following being elected for the 1937-1938 season: Dean, Katharine E. Lucke, F. A. G. O.; sub-dean, Howard R. Thatcher; registrar, Vida Byrd; secretary, Norris Harris; treasurer, Mrs. Morgan S. Cline; Herbert J. Austin, W. Henry Baker and Ernest M. Ibbotson, F. A. G. O., were elected members of the executive committee.

At the conclusion of a discussion of choir needs and solutions, and a demonstration of the Orgatron, refreshments were served by Mr. and Mrs. Thatcher.

This marked the end of a very successful season for Chesapeake Chapter.

J. EARL GREEN, Secretary.

### Oklahoma City Chapter.

The Oklahoma City Chapter held its thirty-eighth vesper service Sunday, May 16, at the First Presbyterian Church. After the opening services of the church the following program was given: "Piece Heroique," Franck, and "Egyptian Lament," Paolo Conti (Dupert Dennis); "The Silent Hills," Morrison; and "Softly Now the Light of Day," Stults (Mrs. W. J. Peterson); "My Prayer," Marchetti (quartet); "Suite Gothique," Boellmann (Mildred Andrews); Adagio in B major, Widor, and Cradle Song, Iljinsky (Mrs. L. N. Gilliland). The program was given by the new members of the chapter.

After the program the members of the chapter met for the annual meeting. Gratifying reports of the year's work were made by the registrar, the secretary and the treasurer. The following officers were elected for 1937-38:

Dean—E. A. Flinn.  
Sub-dean—Lewis G. Salter.  
Secretary—Mrs. D. W. Faw.  
Registrar—Dupert Dennis.  
Treasurer—Amanda O'Connor.

Mrs. D. W. Faw, Secretary.

### Election by Cedar Rapids Chapter.

At a meeting of the Cedar Rapids Chapter the following officers were elected: Dean, Miss Marjorie Hungerford; sub-dean, Miss Eleanor Taylor; secretary, Miss Norma Dietrich; treasurer, Miss Virginia Paul. The membership of the chapter is now eighteen.

We deeply regret to learn that Horace Alden Miller has resigned from the faculty of Cornell College in Mount Vernon and will take up residence in California this summer. We shall miss him not only for his friendship, but also for his rare knowledge of theoretical music, composition, plainsong and harmony.

### New Chapter Starts Out in South Carolina with a Good Meeting

The newly-formed South Carolina Chapter held its first regular meeting in Spartanburg May 4. The members were guests of Converse College, whose professor of organ, Russell Broughton, is also dean of the new organization. After a business meeting at the college the guests were entertained at dinner with the student body in the large dining hall, where the tables were attractively decorated for the occasion. Short addresses of welcome were made by President Gwathmey, N. Irving Hyatt, dean of the music school, and Walter Spry, head of the piano department, following which telegrams and letters of congratulation from a number of chapters and individuals were read.

Of particular interest were the greetings from Arthur Manchester, a Guild founder. The South Carolina Chapter is proud to number among its members one of the comparatively few remaining founders. Mr. Manchester is a resident of Florence, S. C.

The colleges of the state were especially well represented at this meeting. Present were delegations from Furman University, Newberry College, Limestone College, Winthrop College and Converse College.

After the dinner the guests enjoyed a social hour in the college parlors and then adjourned to the auditorium of the music school for a recital by Walter Blodgett of the Northern Ohio Chapter. Mr. Blodgett is organist and choirmaster of St. James' Church in Cleveland and choral director at the Cleveland Music School Settlement. The recital was open to the public.

Advance information as to Mr. Blodgett's ability had prepared his audience for a genuine treat, but even those who had heard him before were amazed at his mastery of the instrument and the way in which he has added to his musical stature in the last few years. His playing was clear, crisp and free from mannerism—at once scholarly and brilliant. The program was well chosen and the registration of each number showed impeccable taste. To sum up, it was a thoroughly satisfying recital, with a thrill or two thrown in for good measure.

### Oklahoma Chapter.

The Oklahoma Chapter met the night of May 17 at the Kropp tavern, Tulsa. Dean Hine presided at the business session and, this being the annual meeting, the principal event was the election of officers. The roster for the year includes:

Dean—Marie M. Hine, A. A. G. O.  
Sub-dean—Carl Amt, A. A. G. O.  
Secretary—Martha Blunk.  
Treasurer—Ethel Kolstad.  
Registrar—John Knowles Weaver, A. A. G. O.

Librarian—Fanniebell Perrill.  
Auditors—Sara Ruby Kauffman and Esther Handley.

Executive committee—Reed Jerome and Ruth Blaylock.

Chaplain—The Rev. E. H. Eckel, Jr. Reports of the tri-state convention held in Oklahoma City were given by Miss Handley, Mr. Jerome, Mr. Weaver and Mrs. Hine. The meeting concluded with the study classes and adjourned to attend in a body the recital of Alice Mildred Williams given at the First Presbyterian Church. Miss Williams is a talented young member of the chapter and the recital was in connection with her study at the University of Tulsa. She was assisted by Philip Morgan, pianist. The following interesting program was given: Suite from "Water Music," Handel; Adagio and Toccata and Fugue in D minor, Bach; Symphonic Piece, Clokey; "Hebrew Prayer of Thanksgiving," Gaul; "Mist," Gaul; "Clair de Lune," Karg-Elert; Pedal Study, Yon; Concert Variations, Bonnet.

## News of the American Guild of Organists—Continued

### Rhode Island Forces Hold Their Second Annual Convention

The second annual convention of the Rhode Island Chapter was held May 15 and 16. About thirty-five persons registered at All Saints' parish-house in Providence. Dean Bailey presided at the short business meeting, at which Mrs. Florence A. Austin was elected delegate to the Cincinnati convention, with George W. Stanley, Jr., as alternate.

At the close of the business meeting Duncan McKenzie of New York, educational director of Carl Fischer, Inc., gave an interesting and instructive talk on "Composers of Today." Mr. McKenzie stated that the trends in modern church music were toward the diatonic rather than the chromatic, modal rather than major or minor, and contrapuntal rather than harmonic. After outlining the development of faubourndons and descants, he explained how to introduce this type of music judiciously to choirs and congregations not accustomed to them. Mr. McKenzie spoke of the musical characteristics of many of the modern composers and recommended the compositions which he considered most suitable for the different denominations.

Following this there was an excellent recital on the Austin organ in the church by the winners of the recent contest for young organists. The recitalists were Alexandre Peloquin, organist and choirmaster of the Church of the Sacred Heart, Woonsocket, winner of first prize, and Ernest M. Taylor, organist of the Warwick Central Baptist Church, Apponaug, winner of the second prize.

After luncheon at the Plantations Club, at which Miss Roberta Bitgood and Winslow Cheney were guests of honor, prizes were awarded to the young recitalists. The members then went to the Music Mansion, where Miss Roberta Bitgood, F. A. G. O., organist and director at Westminster Presbyterian Church, Bloomfield, N. J., spoke most instructively on "Hymnology." She traced the origin of some of our hymns back to pre-Christian times and to the early Eastern Church, and illustrated her lecture by accompanying on the piano the singing of several of the hymns discussed.

The major event of the day was the recital at Sayles Hall, Brown University, by Winslow Cheney, organist and choirmaster of the Church of Our Neighbor, Brooklyn Heights, New York. Throughout the recital Mr. Cheney gave ample evidence of his virtuosity. The program: Toccata (MS), Pierre; "Vespres du Commun," Verset III, Dupré; "In Summer," Stebbins; Choral, "Jesu, Thou My Joy," Bach; Toccata and Fugue in D minor, Bach; Choral, "Christ Lay in the Bonds of Death," Bach; "Dreams," Wagner; "The Nymph of the Lake," Karg-Elert; Cantilena, McKinley; Fugue a la Gigue (G major), Bach.

Sunday afternoon the Guild program continued with a concert at the Westminster Unitarian Church by Frederick Very, organist and director; Gertrude Waddington Arnold, soprano; Helen Keenan, violinist; Louise Waterman, cellist. The trio of violin, cello and organ was heard in the Andante from Mendelssohn's Trio in D minor, Arioso, Bach, and "On Wings of Song," Mendelssohn were next played on cello and organ. A group of three songs—"The Lord's Prayer," Forsyth; "In the Time of Roses," Reichardt, and "O Lord, Correct Me," Handel—were sung by Mrs. Arnold. The next number was a violin solo—Andante ("Symphonie Espagnole"), Lalo—which was followed by four organ numbers—"The Swan," Stebbins; "In Tadaussac Church," Chadwick; "Le Bon Pasteur," Debussy, and Ballet, Debussy.

The convention closed with the Guild service at Grace Episcopal Church.

Providence, Sunday evening, the combined choirs of Grace Church and All Saints' Church, Providence, and St. Mary's Church, East Providence, taking part. The prelude—Arabesque, Vierne, and Adagio, Bridge—was played by Frances S. Burnham, organist and director, Central Congregational Church, Providence. The chancel choirs of Grace and All Saints' Churches were directed by Roy P. Bailey, organist and choirmaster of All Saints'; the gallery choir was directed by Hollis E. Grant, organist and choirmaster, St. Mary's Church, East Providence. The following anthems were sung by the choirs: "Jesu, Joy of Man's Desiring," Bach; "Praise Ye the Lord" (Psalm 150), Franck, and "Give Rest, O Christ," Kieff Melody (from "Contakion of the Faithful Departed," edited by Walter Parratt). The accompanist for the service was Grace Register Newton, organist and choirmaster of Grace Church. The postlude, Fugue in C, Buxtehude, played by George W. Stanley, Jr., of the Congregational Church, Barrington, brought to a close the impressive service and the fine convention program.

The Rhode Island Chapter held its fourth annual meeting and dinner Monday evening, May 3, at All Saints' Church, Providence. About fifty attended the dinner, which was served by the All Saints' Chapter. The following officers were elected for the next season:

Dean—George W. Stanley, Jr.  
Sub-dean—Frederick Very.  
Secretary—Blanche N. Davis.  
Registrar—Lawrence Apgar.  
Treasurer—Louise Harris.  
Librarian—Mrs. Alfa L. Small.  
Auditors—Myron C. Ballou and George A. Goulding.

Executive committee (term of three years)—Roy P. Bailey, Frederick W. Hoffman and Frank E. Streeter.  
The retiring dean, Roy P. Bailey, thanked the officers for their cooperation, and a rising vote of thanks was given him as an expression of appreciation of his excellent work as dean.

After the incoming dean, George W. Stanley, Jr., voiced his appreciation of the honor conferred upon him and commended the retiring dean, the speaker of the evening, the Rev. John B. Lyte, rector of All Saints' Church, gave a brief but very lively talk.

HAROLD F. MANGLER, Registrar.

#### Tampa Branch Service in Home.

The eighth annual Guild service of the Tampa branch was held April 27 at the home of Mrs. Leonard McManus, with Claude L. Murphree, F.A.G.O., as guest recitalist. The following musical program was presented: Organ prelude, "Marche Religieuse," Guilman (Mrs. Harold B. Lenfestey); solo, "Hymn to the Creator," Luigi Luzzi (Mrs. George F. Hayman); solo, "The Holy Hour," Nevin (Mrs. George F. Hayman). Mr. Murphree played: Variations on an Old Hymn (MS), Murphree; Trio-Sonata in D minor, Bach; "A Sylvan Idyll," G. B. Nevin; Scherzo from Fourth Symphony, Widor; Concerto in G major, John Stanley; "To the Setting Sun," Edmundson; Concert Variations (with pedal cadenza), Bonnet.

Departing from the custom of having a Guild service in a church proved an interesting innovation. Those present were enthusiastic over the impressive service, and the recital of Mr. Murphree, which was played with skill and colorful interpretation. The program was arranged by Mrs. Sam M. Kellum.

The opening program of music week was presented at St. Andrew's Episcopal Church, arranged by Glenna Baker Leach, organist and choirmaster, with a vesper service May 2.

At the May meeting of the Tampa branch an interesting program was to be presented by members of the St. Petersburg branch.

MRS. SAM M. KELLUM.

#### Long Island Chapter.

The annual meeting of the Long Island Chapter was held at Union The-

ological Seminary in New York City May 3. Members and their friends met at the apartment of Luis Harold Sanford, the dean, and Mr. Sanford took the party on a tour of the seminary buildings. Dinner was served at the seminary and a short business meeting was held. All of the present officers were re-elected for the ensuing year. They are as follows:

Dean—Luis Harold Sanford.  
Sub-dean—G. Everett Miller.  
Treasurer—Maurice Garabrant.  
Secretary—Miss Joanne Tucker.

Plans were discussed for future meetings and Hugh McAmis, a former dean, invited the chapter to All Saints' Church in Great Neck June 7. A picnic supper is planned, followed by a recital by Mr. McAmis on the fine new Möller organ in the parish-house of All Saints' Church. Mr. McAmis' invitation was accepted with pleasure.

After the business meeting we adjourned to the gate room of the seminary, where a real treat was in store. Dean Sanford had procured the services of Dr. Clarence Dickinson for the evening, and he entertained us with an illustrated lecture on "The History and Development of the Organ." Dr. Dickinson showed the development of the organ from the earliest beginnings to the majestic instrument of today.

JOANNE TUCKER, Secretary.

#### Delaware Chapter Activities.

The Delaware Chapter gave an afternoon and evening of music in connection with the celebration of national music week and the festival of the arts, which is being celebrated in Washington for two weeks. In the afternoon lectures were given on church music from the organists' point of view by Edward Shippen Barnes of Philadelphia and from the clergyman's point of view by the Rev. C. E. Snowden, D.D., rector of Memorial Church of St. Paul, Overbrook, Philadelphia, Pa. Interesting points were brought out by both speakers.

Dinner was served at Hanna's tearoom with fifty-two members and guests present. At 7:45 the Trinity Episcopal Church choir of Washington, under the direction of William Nagle, choirmaster, and Robert Elmore as guest organist, gave a rendition of Bach's cantata for Ascension Day, "Praise the Lord Our God in Heaven," which was enjoyed by a large audience.

The following officers have been elected for the coming season:

Dean—Firmen Swinnen.  
Sub-dean—T. Leslie Carpenter.  
Secretary—Wilmer C. Highfield.  
Treasurer—Sarah Hudson White, A.A.G.O.  
Librarian—Mrs. Christine L. Denney.

Members of the executive board in addition to the officers are Elizabeth D. Connell, William D. Blair and Herbert Drew.

The Delaware Chapter has had a very successful season and has taken in several new members. The final meeting of the season will be held in June.

WILMER C. HIGHFIELD, Secretary.

#### Service Sponsored in Seattle.

The Western Washington Chapter sponsored a Guild service Sunday evening, April 18, at the First Baptist Church in Seattle. Dr. E. A. Fridell, pastor of the church, preached a brief sermon. The following musical numbers were given by Guild members: Prelude recital: "Romance sans Paroles," Libert; "We Thank Thee, God," Bach-Grace, and "Come, Holy Spirit," Lang (Mrs. Helen McNicoll, First Christian Church); choruses, "Call to Remembrance," Farrant, and "Forever Worthy Is The Lamb," Tschakowsky (University Temple choir, Walter A. Eichinger, organist and director); offertory, Pastoral (Sonata in D), Guilman (Edwin Fairbourn, A. R. C. O., First Baptist Church); chorus, "Hail, Gladdening Light," Martin (First Baptist choir); postlude, "Alleluia," Dubois (Wallace Seely, A.A.G.O., Queen Anne Methodist Church).

MRS. ROBERT SCHENKEN, Secretary.

### Buffalo Chapter Has Membership of 120; Garretson as Dean

The Buffalo Chapter held its election and annual student competition May 11 at a dinner meeting in the Parkside Lutheran Church. The following officers will serve for 1937-8: Dean, DeWitt C. Garretson, A.A.G.O.; sub-dean, Robert G. Noehren; secretary, Gilbert W. Corbin; treasurer, Harry W. Whitney; registrar, Clara M. Pankow; librarian, Clarabell Wahl Swain; auditors, Frances M. Gerard and Edna Safford; executive committee, Edith L. Becker, Squire Haskin and Rosalie G. Tucker, A.A.G.O.; chaplain, Dr. Walter R. Lord.

The competition for students of chapter members, with prizes of \$10 and \$5, and certificates, was won by Esther Elling, first, and Gertrude Weyand, second award. Each contestant played the Bach D minor Prelude and Fugue and a number of his own selection. The judges were Rosalie G. Tucker, A. A. G. O., and Wallace Van Lier.

The chapter has a membership of 120, including twelve subscribers, as the activities close for this season.

The Niagara Falls, N. Y., branch joined with Buffalo on this occasion and at its business meeting re-elected the following officers: Regent, Walter H. McDannel; sub-regent, Maude C. Turver; secretary, Robert W. Stirling; treasurer, Florence T. Smith.

GILBERT W. CORBIN, Secretary.

#### Southern Ohio Chapter.

The April meeting of the Southern Ohio Chapter was held April 26 at the home of Dean J. Alfred Schehl, A. A. G. O., Price Hill, Cincinnati. A large group was present. The general theme was a discussion of ways and means of arousing interest among the public in the general convention. Details of the program for the convention were announced by Parvin Titus, F. A. G. O., chairman of the program committee. A report of the finance committee was made by the chairman, Robert Alter. Following the meeting refreshments were served by Mrs. Schehl.

The annual banquet of the chapter was held at Mariemont Inn, Mariemont, Saturday evening, May 15. There was a representative group of members and guests present. Following an excellent meal, the details of which had been arranged by Mrs. Irene Carter Ganzel, there was the annual business meeting and election of officers as follows: Dean, Edward G. Mead, F. A. G. O.; sub-dean, Wayne Fisher, A. A. G. O.; secretary, Robert F. Crone; treasurer, Beulah Davis. After a discussion of various matters pertaining to the general convention the meeting adjourned.

EDWARD G. MEAD, Sub-Dean.

#### Louisville Chapter.

An 80 per cent turnout of members for the annual election and last meeting before summer adjournment provided the session May 3 with interest. The chapter is undoubtedly in the best condition in which it has been for some years, due largely to the constructive planning and efforts of the outgoing dean, W. Lawrence Cook, and loyal support from our members. We are looking forward to next season's program of activities, under the leadership of the incoming dean, Archibald D. Jonas, who for a number of years has been doing valuable work in getting out our membership, in publicity and arranging recitals.

Other officers elected for next year are:

Sub-dean—Mrs. Frank A. Ropke.  
Registrar—Mrs. Ernest M. Wright.  
Treasurer—William E. Conen.  
Secretary—MacDowell Horn.  
W. Lawrence Cook and Farris A. Wilson were elected to the executive committee.

C. L. SEUBOLD, Secretary.



## News of the American Guild of Organists—Continued

### Harrisburg Chapter Has Season Marked by Important Events

Many delightful evenings were devoted to the advancement of the Harrisburg Chapter's activities in the 1936-1937 season, with an unusually early start in the middle of September.

Dean Lester T. Etter resigned upon his appointment to the staff of the Kiskiminetas School for Boys at Saltsburg, Pa. He was succeeded by Mrs. John R. Henry, organist and director at the Fifth Street Methodist Church, with Clarence E. Heckler, master of the choir and organist of Christ Lutheran Church, as sub-dean. The enthusiasm that was evidenced at the first meeting did not wane during the winter, for next came an evening full of fun in the form of a mock school of music, which whetted the appetites of the industrious musicians and carried them through a season of splendid programs, more varied, perhaps, than in any former season.

With the passing of Mrs. Alice Rolison Ream, one of our charter members, the chapter paid tribute to her at a memorial service Sunday afternoon, Oct. 18, in the Redeemer Lutheran Church. She had served that congregation at the organ for a number of years.

Other programs consisted of church services, in which motet choirs participated; a Sunday afternoon visit to the historic Silver Springs Presbyterian Church, founded in 1732; a festival service, with the massed junior choirs of five churches raising their voices in song; the usual Yuletide program of organ and carol numbers, and an evening during the Christmas festivities when Mr. Etter entertained the chapter at his home in Shiremanstown. This was a fitting climax to the old year.

With the advent of 1937 came one of the most enjoyable evenings in the chapter's history. Each organist had his pastor as guest and a question-box forum, dealing with church services, music, hymns and sermons, was held. The atmosphere was permeated with constructive criticism and the discussions were often clad in humorous garb under the capable tutelage of our guest, Dr. Rollo F. Maitland of Philadelphia. An informal luncheon was served later in the evening. February was marked by an outstanding recital when three members—Miss Runkle, Miss Croll and Mr. Heckler—assisted by Dr. Rhein, violinist, presented a program of compositions of Cesar Franck, followed by a reception to a number of new members.

Then came Lent and the programs took on a Lenten character. The first was presented by four members—Mrs. John Ney, Miss Pauline Spong, Mrs. Harry Howard and John W. Roshon—in Immanuel Presbyterian Church Sunday afternoon, Feb. 14, the numbers being selected from the musical literature of the pre-Bach period. March 9 the music of six prominent American composers was presented by Mrs. George Lehr, Mrs. Vivian E. Steele, Miss Ella Mae Foreman and Arnold S. Bowman. The last Lenten recital was another Sunday afternoon feature. The Church of Christ in Lemoyne was the setting for this recital and Mrs. Nelson Maus, Miss Ada Seibert and Robert W. Smith played the program of organ numbers, assisted by the church choir under the direction of Stanton Lind, with Mrs. H. B. Howard, organist of the church, as accompanist.

With hearts attune to the music of the Easter season in the churches came one of Harrisburg's favorite recitalists and a member of the chapter, E. Arne Hovdesven, to treat music-lovers to one of his excellent programs. Mr. Hovdesven was formerly organist at Mercersburg Academy, where he became well known through his Sunday afternoon recitals. In September he became head of the piano and organ

department of Wittenberg College, Springfield, Ohio, where he is enjoying success as a teacher and performer. After the program a reception was held in his honor.

The season came to a close May 25 when a recital was given in the Baughman Memorial Methodist Church, New Cumberland, as a memorial to Charles Marie Widor. The guest recitalist was J. Herbert Springer of Hanover, with Mrs. Henry and Clarence E. Heckler completing the program, which was composed of works of Widor.

The chapter banquet will be held in June, and the third annual picnic at the summer home of Mr. and Mrs. Henry at Mount Gettna in August.

Besides these activities of chapter members, about fourteen have gathered the first and third Mondays of every month to study theory, harmony and composition in connection with studying choir music in America. Henry Van Pelt has been the adviser and taught harmony. C. E. Heckler has taught theory and Miss Doris F. Stuart has had charge of the dictation. Study will continue until the last of June.

#### Western Pennsylvania.

The Pittsburgh Chapter deeply regrets the death of its distinguished and valued member, Dr. Charles Newton Boyd, on April 24. Dr. Boyd made invaluable contributions to the world of music in general, by editing, compiling, directing and performing, and to our chapter in particular by our personal contacts with him. It is difficult to accept the fact that he is no longer with us.

The frolic scheduled for April 27 and mentioned in the last issue was canceled. But on May 10 a service was held at the new East Liberty Presbyterian Church. Julian R. Williams, the brilliant artist from Sewickley, was concert organist for the evening. The quartet and chorus choir of the church, directed by Frank Cuthbert, presented five beautiful anthems. William Wentzell, organist of the church, played the service and Dr. Stuart Hutchinson made the address of welcome.

Immediately following the service a business meeting was held, at which these officers for the coming year were elected: Dean, Edgar Bowman; sub-dean, Dr. Marshall Bidwell; secretary, Miss Elizabeth Snyder; treasurer, Max Seifert; registrar, Miss Loretta Bergman. The new members of the executive committee are: Mrs. Selma Brandt Mussler, Logan McElvaney and Charles Pearson.

On June 7 Pietro Yon, assisted by the Sacred Heart Polyphonic Choir of Pittsburgh, will give a program at Carnegie Music Hall, sponsored by the Guild. This evening is bound to be a huge success, and we feel very fortunate in being able to have Mr. Yon here. We could ask for nothing more unusual and interesting to close this season.

LORETTA BERGMAN, Registrar.

#### Central New York Chapter.

The March meeting of the Central New York Chapter was devoted to a demonstration of the Hammond electronic organ at Frazer's department store by George Wald, organist of the First Presbyterian Church, Utica. Admission was by ticket to Guild members only.

A public recital was held April 27 at Westminster Church, Utica. After a few words of welcome by the dean, Miss Zillah L. Holmes, Margaret Briesen, A. A. G. O., assisted by Mrs. Meta Guallilo, Mrs. Charles DeAngelis and Dudley Rowland, gave the following program: Four Chorales, "Wir glauben All' an einen Gott," "Heut Triumphiret Gottes Sohn," "In Dir ist Freude," "Jesu, Joy of Man's Desiring," and Fugue in G minor, Bach (Miss Briesen); soprano, "Alleluia," Hummel (Mrs. Guallilo); Berceuse and Pastorale, Vierne; voice, "Agnus Dei," Bizet (Mrs. DeAngelis, with cello obbligato by Mr. Rowland); Finale from Symphony 1, Vierne (Miss Briesen). Following the program the Guild members adjourned to the social rooms in the parish-house, where a

brief business meeting was held. Mrs. Lucretia Bothwell and Mrs. John Gray were hostesses.

ZILLAH L. HOLMES, Dean.

#### Vermont-New Hampshire Election.

Harold Frantz, instructor in music at Middlebury College, was elected dean of the Vermont-New Hampshire Chapter at the annual meeting held in Burlington, Vt., Sunday evening, May 16. Other officers elected are: Sub-dean, Miss Miriam Natalie Marston; secretary, Errol C. Slack, both of Burlington, Vt., and treasurer, Robert English, Lebanon, N. H.

In connection with the annual meeting a musical service was held at the First Methodist Church with an organ recital by Miss Gladys Gale, A. A. G. O., of Barre, Vt., a former dean of the chapter. Several anthems were sung by the chorus of the church under the able direction of Mme. Elizabeth Bradish, with Errol C. Slack at the organ. Scripture reading and prayers were by the Rev. David Reid, pastor of the church. Offertory organ solos and the postlude were played by Mr. Slack, organist at the Methodist Church.

Following the service the members were guests at the home of Miss Marston, the dean, for a social evening at which refreshments were served by Miss Marston and her mother, Mrs. Mayette Marston.

HARLIE E. WILSON, Secretary.

#### Vermont-New Hampshire Chapter.

The regional conference of the Vermont-New Hampshire Chapter was held at Middlebury, Vt., April 26. The conference opened at 2 o'clock with a recital in the Mead Memorial Chapel of Middlebury College by Harold Frantz, instructor in music at the college, and Miss Katherine Strackel, an advanced student of the organ at Middlebury. At 3:15 the members were guests at a tea at the home of Professor Lewis J. Hathaway, head of the music department.

At 4:30 o'clock a recital was given by Cochrane Penick, guest organist, assisted by Doris Sease Penick, violinist. Later the conference members attended a chime concert by Sidney White and were privileged to observe Mr. White in this recital from the chime loft.

Following the conference dinner at the Middlebury Inn, a short business session was conducted and at Mead Memorial Chapel another program was given. On this occasion the Middlebury College orchestra of thirty pieces, directed by Harold Frantz, with Evelyn Adriance, pianist; Elizabeth Frantz, violinist; Doris Penick, violinist, and the Middlebury College choir, directed by H. Ward Bedford, were heard.

HARLIE E. WILSON, Secretary.

#### Central Missouri Chapter.

The Central Missouri Chapter met at Central College, Fayette, Mo., May 10. Election of officers for next year took place and the following were elected: Dean—Miss Nesta Williams, Columbia.

Sub-dean—Mrs. J. B. McDonald, Macon.

Secretary—Frank Q. T. Utz, Marshall.

Corresponding Secretary—Mrs. C. L. Fichthorn, Marshall.

Treasurer—Charles H. Liedl, Moberly.

The secretary, corresponding secretary and treasurer all have served the chapter for the past two years and were re-elected for another year. After dinner a recital was given in the Central College Church. The program was as follows: Loure, Bach-Ward; "Benedictus," Couperin; "In Memoriam," Rheinberger; Capriccio, Lemaigre; "Pax Vobiscum" (from "In Modum Antiquum"), Edmundson, and "Chorus of Seraphim," Kreckel (Wilford Barnes Crawford); "Suite Antique," for two violins and piano, Stoessel (Harold G. Mealy and Clair Fiddick); Allegro (from Symphony No. 2), Vierne, and "Up the Saguenay," Russell (Frances Daniel); "The Holy Carpenter," Shure (Luther T. Spayde).

### Florida Organists Hold Convention of 1937 at Gainesville

The Florida Chapter held its eleventh annual convention in Gainesville, home of the state university, March 29 and 30, with Claude Murphree, F. A. G. O., sub-dean, acting as host. The principal recitalists were Alonzo Meek, organist and choirmaster of St. Paul's Episcopal Church, Selma, Ala., and Ralph Rexroth, organist of the Howard Park Methodist Church, Baltimore.

Mr. Meek played compositions of Buxtehude, Purcell, Handel, Bach and Liszt and a group of interesting American works, including Gaul's "Ancient Hebrew Prayer of Thanksgiving," "La Reine des Fetes," by Webbe, and Stoughton's colorful "Dreams." Complete command of the console, technical facility and registrational variety were all in evidence in Mr. Meek's playing. On the same program MacDowell's Piano Concerto in D minor was played by Ruth Dobbins Smith, pianist, and Claude Murphree, organist.

Mr. Rexroth offered a brilliant program of works by Bach, Gigout, Widor, Bingham, Schumann and Mulet, played entirely from memory and with abundance of style and skillful technique and he had to respond to demands for an encore.

Both these recitals were played on the four-manual Skinner at the university.

Other features of the convention were a luncheon, with the Rev. Richard Broyles, pastor of the Methodist Church in Gainesville, as speaker on "Worship in Music"; the annual banquet; a forum on Guild examinations and conventions, and demonstrations of the Wurlitzer organs in the First Presbyterian and First Baptist Churches, with a short program on each by Milton Hodgson and Walter Kimble of Orlando.

At the Rexroth recital the University of Florida glee club, John W. DeBruyn, director, contributed a group of numbers. The entire program was in the form of a joint meeting of the Guild and of the Florida Federation of Music Clubs, which was also convening in Gainesville that week.

Organists were in attendance from Pensacola, Tallahassee, Palatka, Jacksonville, Lakeland, Lake Wales, Orlando and St. Petersburg.

The convention next year will be held in Tallahassee, at which time a tri-state meet is planned for Georgia, Alabama and Florida.

#### Texas Chapter Holds Election.

The following ticket was elected by the Texas Chapter in May:

Dean—Mrs. Ernest Peoples.

Sub-dean—Mrs. Harry W. Culp.

Registrar—Mrs. Sidney Terry.

Secretary—Mrs. E. R. Brook.

Treasurer—Mrs. Harry Leroy Gharis.

Auditors—Mrs. James L. Price and Miss Martha Rhea Little.

Parliamentarian—Mrs. Rose Nelson Hughes.

Chaplain—The Rev. Jasper Manton.

Executive committee—Mrs. Ellis Shuler, Miss Dora Potect, Mrs. Spencer Frost, Mrs. Martha Rhea Little, Mrs. Forrest Read, Mrs. James L. Price, Carl Wiesemann, Miss Alice Knox Fergusson and Miss Katherine Hammons.

#### Maine Chapter.

The April meeting of the Maine Chapter was held at the home of Mrs. Harold D. Haines. The subject was "Vocal Music of Bach and Handel" and the chairman was Miss Ruth E. Rumery. Assisting were Mrs. Brinkler, Mrs. Winslow, Howard Clark, Mrs. Haviland, Mrs. Cobb, Miss Millay and members of the young people's chorus of Immanuel Baptist Church. Plans were made for the annual meeting and social at Hotel Eastland May 26.

VELMA WILLIS MILLAY, Secretary.

## American Guild of Organists News—Continued

## A. G. O. Examination Requirements for 1938

## Annual Meeting in Pasadena.

The annual meeting of the Pasadena and Valley Districts Chapter was held at Calvary Baptist Church, Pasadena, May 17. Edward P. Tompkins, F. A. G. O., the retiring dean, spoke of the progress since the chapter was formed in 1934. Then it had eight members, and now it has thirty-three, including two fellows and six associates. He laid stress on the value of the examinations and reminded those present that the tests would be conducted at the end of May.

The following officers were elected for 1937-8: Dean, Loren W. Adair, Mus. B.; sub-dean, V. Gray Farrow, A. A. G. O.; secretary, Verdel Thompson; treasurer, Evelyn Ellison; registrar, Robert W. Allen; librarian, Florence Jubb; members of executive committee, Edward P. Tompkins, F. A. G. O., Helen Root Wolf and Paul R. Goodman.

After the election we adjourned to the auditorium for a choir and organ program. The Washington Street M. E. choir, directed by Mabel M. Oakes and accompanied by Verdel Thompson, presented a group of anthems including Stanley Meacham's "I Will Lift Up Mine Eyes," which won the first prize in the Los Angeles Allied Arts Festival this month. Mr. Meacham is director of music at Pilgrim Congregational Church. Phyllis K. Butler of Alhambra and Redlands University presented a Bach program, including the Cathedral Prelude and Fugue. She is a pupil of Arthur Poister. Loren W. Adair, Mus. B., choirmaster and organist of St. Paul's Episcopal Church, Pomona, concluded the program. His interpretation of Garth Edmundson's "Benedictus," from "Modum Antiquum," was excellent. He finished the program with the Concert Piece in G major by Guilman.

V. GRAY FARROW, A. A. G. O., Secretary.

## Michigan Chapter Annual Meeting.

The Michigan Chapter held its monthly meeting and program at Bethel Evangelical Church, Miss Grace Greenwood, organist and director, in Detroit May 18. The business meeting was in charge of Miss Grace M. Halverson, A. A. G. O., dean. The treasurer's report was read. Our official delegate to the national convention was appointed. He is Ernest Mark Wisdom, F. A. G. O., the treasurer.

The important business of the meeting was the election of officers for the season 1937-1938. Miss Adelaide M. Lee, F. A. G. O., was in charge of the election. Those elected to offices are:

Dean—Miss Grace M. Halverson, A. A. G. O.  
Sub-dean—Mrs. Lavonne Mouw.  
Secretary—Ernest J. Kossow.  
Treasurer—Ernest Mark Wisdom, F. A. G. O.

We had the pleasure of listening to a fine choir program in the auditorium of the parish-house. The groups which participated were the Detroit Lutheran A Cappella Choir and the Madrigal Singers. The director was Kenneth Jewell of Romeo. He and his choirs did an excellent job, judging from the hearty and enthusiastic applause they received many times during the course of the evening.

ERNEST J. KOSSOW, Secretary.

## Georgia Continues Busy Season.

Carroll Ramsey made his initial appearance before the Georgia Chapter as a recitalist Sunday, April 25, at a vesper program in St. Mark's M. E. Church, where he is organist. He was assisted by the quartet of the church. Rarely is such poise and clean-cut playing done by one so youthful, evidencing painstaking preparation. Rheinberger's Sonata in A minor was given in its entirety as the opening selection. The Bach chorale "Hark! A Voice Saith, All Are Mortal" followed, "Clair de Lune," by Karg-Elert, was given an aetherial reading, McKinley's Cantilena was played with broad phrasing and sparkling accompaniment passages. The Farnam Toccata, "O Filii et Filiae," was played with masterly brilliance.

Vierne's "Carillon" closed the program and was given a superb rendition. Mr. Ramsey is a pupil of Joseph Ragan and has coached with Virgil Fox.

On Monday, April 26, the chapter was royally entertained at the home of Mrs. Kathryn Hill Rawls on The Prado, the full attendance giving the impetus needed to complete the fine fellowship of the evening. Mrs. Edward McMorland, soprano, a newcomer to the city, was presented in a group of songs with Mrs. Rawls playing the accompaniments.

A lively round-table discussion of the problems of the organist was led by the hostess. A two-minute gong kept the speakers in line, making it possible for everyone to be heard. This was followed by a "song fest" led by Lawrence G. Nilson. Refreshments were served.

On Sunday, May 9, at 5 p. m. the combined junior choirs of the First Presbyterian Church, Dr. Charles Sheldon, director; the Druid Hills M. E. Church, Miss Ethel Beyer, director, and the Peachtree Christian Church, Mrs. Victor Clark, director, appeared at the latter church in a vesper service under the auspices of the chapter. The chorus consisted of nearly a hundred singers. The first anthem was "Oh for the Wings of a Dove," by Mendelssohn. The second was an arrangement of Gounod's "Lovely Appar." The anthem following the sermon by Dr. Robert W. Burns, minister of the church, was Bach's "Now Thank We All Our God." Mrs. Clark used Bach's "Jesu, Joy of Man's Desiring" as the prelude. Dr. Sheldon played an Andante by Gluck as the offertory and Miss Beyer played "Hymnus," by von Fielitz, for the postlude.

The performance of the combined choirs was a revelation to the large congregation, many of whom were not familiar with the work of these three organists in the development of junior singers.

At a business meeting held immediately before the service the following officers for the 1937-38 season were unanimously elected:

Dean—Miss Emilie Parmalee, A. A. G. O.  
Sub-dean—Mrs. Kathryn Hill Rawls.  
Registrar—Mrs. Elizabeth Taylor.  
Secretary—J. Lewis Sayre.  
Treasurer—Charles W. Johnson.  
Librarian—Carroll Ramsey.  
Auditor—George Lee Hamrick.  
A picnic early in June, which has become a regular custom, will bring the activities of the season to a close.  
GEORGE LEE HAMRICK,  
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**Paper Work by Correspondence**

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## Requirements for Fellowship.

Examination June 2 and 3, 1938.

## Tests at the Organ

1. To play the whole or any portion of the following pieces: (a) Prelude and Finale from Symphony I, Widor (first and last movements); (b) Chorale Prelude, "O Mensch, bewein' Dein' Sünde gross," Bach.
2. To play at sight a passage of organ music.
3. To play at sight a short passage in ancient vocal score, with C, G and F clefs. (Alto and tenor in C clefs.) A certain amount of voice crossing will be required.
4. To transpose at sight a short passage into two keys, neither more than a major third above nor below the printed music.
5. To harmonize at sight, in four parts, a given melody.
6. To harmonize at sight, in four parts, an unfigured bass.
7. To improvise on a given theme.

## Paper Work (Four Hours)

1. To add to *canti fermi* strict counterpoint in three or four parts, in various species and combinations of species. Counterpoint examples will be judged according to the rules given in "The Art of Counterpoint," by Kitson.
2. To orchestrate a given passage.
3. To write an exposition of a four-part fugue on a given subject. This may be for voices, strings or organ. Also, to show a two-part stretto.
4. Questions in musical history, drawn from "Evolution of the Art of Music," by Parry; also, questions on the orchestra, organ, choral training, theory and musical form, all based on practical experience.

## Paper Work (Three and a Half Hours)

5. Ear Tests: To write down from dictation two short passages in four parts, of which the keys will be announced, and the tonic chords struck. Each passage will be played four times.
6. To add alto, tenor and bass parts to a given melody.
7. To add to a given ground bass, soprano, alto and tenor parts in four different ways. First, with chords; then with appoggiaturas, passing and auxiliary notes; then with suspensions; and finally with imitations, the whole making a continuous composition. (Free counterpoint.)
8. To write four-part music (SATB) to given words.

## Requirements for Associateship.

Examination June 2 and 3, 1938.

## Tests at the Organ

1. To play the whole or any portion of the two following pieces: (a) First movement from Symphony I, Maquaire; (b) Chorale Prelude, "Herzlich thut mich verlangen" (melody in pedal), Brahms.
2. To play at sight a passage of organ music.
3. To play at sight from vocal score, G and F clefs, four staves. A certain amount of voice crossing will be required.
4. To transpose at sight a short passage into two keys, neither more than one tone above nor below the printed music.
5. To harmonize at sight, in four parts, a given melody.
6. To harmonize an unfigured bass at sight in four parts, without pedal.
7. To improvise two four-measure phrases, modulating to specified keys.

## Paper Work (Three and a Half Hours)

1. To add to *canti fermi* strict counterpoint, in three or four parts, in various species and combinations of species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts. Counterpoint examples will be judged according to the rules given in "The Art of Counterpoint" by Kitson.
2. To write answers to fugue subjects and show one countersubject to each in double counterpoint at the octave or fifteenth.
3. Questions in musical history drawn from "A History of Music," by Stanford and Forsyth; also questions on the organ, choral training, theory and musical form, all based on practical experience.
4. Ear Tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and

the tonic chords struck. Each passage will be played four times.

5. To add alto, tenor and bass parts to a given melody.
6. To add soprano, alto and tenor parts to a figured bass. The soprano part must possess melodic value.
7. To add soprano, alto and tenor parts to an unfigured bass. They need not be in strict rhythm with the bass.
8. To write a hymn-tune to given words, introducing specified modulations and cadences.

## For Choirmaster Certificate.

Examination Wednesday, April 27, 1938.

## Paper Work (Three and a Half Hours)

Questions will be asked regarding the following points:

1. Relationship of the choirmaster to his minister (or rector), to his congregation and to his choir. Choir organization and discipline.
2. Choir training, voice production, teaching of the rudiments of music and sight-singing.
3. The use of the organ in the service.
4. Reading of plainsong from the four-line staff. Essentials of plainsong. Candidates are not required to be plainsong experts. Questions will be limited to ones concerning the clefs used in plainchant, the general method of performance, nuances, etc.
5. A general knowledge of the ecclesiastical modes. (The names of the modes, the intervals in each, and the finals and dominants of each.)
6. Repertory of church music. Selection of suitable music for services, taking into consideration the size, balance and efficiency of the choir.
7. Hymn singing, and methods of chanting.
8. General knowledge of some of the representative church compositions of the following: Gibbons, Handel, Mendelssohn, Holst.

## Practical and Viva Voce

1. The candidate will be called upon to suggest methods of teaching good breathing, good tone production, purity of vowel sound, clear enunciation.
2. To rehearse the choir in the singing of a hymn or chant to be selected by the candidate.
3. To rehearse the choir in the singing of the whole or any portion of any one of the following unaccompanied anthems (Note: The choir is trained previously to make certain errors in notes, diction and time values, which errors the candidate is expected to correct):  
Bairstow—"Jesu, the Very Thought of Thee" (Oxford).  
Kieff Melody—"Give Rest, O Christ" (Novello).  
Robert Whyte—"O Praise God (Oxford)."
4. To accompany on the organ a performance of the whole or any portion of any one of the following anthems:  
Mendelssohn—"Happy and Blest" (Novello).  
Bach—"To God Give Thanks and Praise" (Oxford).  
George Dyson—"Ye That Have Spent the Silent Night" (Novello).
5. To show a general knowledge of the pronunciation of church Latin. On application, the Guild will forward, free of charge, a sheet showing this. Candidates will not be required to read the Latin fluently, but merely to show ability to teach a choir to pronounce properly the texts of such works as Rossini's "Stabat Mater," Parker's "Hora Novissima" or Bach's B minor Mass.
6. Candidates will be expected to answer questions arising out of the foregoing tests.

## Winston Johnson Wins Contest.

The contest for the selection of an organist to play with a symphony orchestra at the annual commencement concert of the American Conservatory of Music was held in the conservatory organ salon May 8. The winner of the contest was Winston Johnson, a pupil of Frank Van Dusen. The judges were Dr. Franklin Stead, Whitmer Byrne and Irwin Fischer. Mr. Johnson will play the Concerto in D minor by Guilman as his offering at the concert, which will be held at Orchestra Hall, Chicago, June 15.



## Workings of 1937 Examination Papers of the A. G. O.

### ASSOCIATESHIP COUNTERPOINT.

Pietro Yon, New York

H. Leroy Baumgartner, Yale University

Norman Coke-Jephcott, New York

### ASSOCIATESHIP FUGUE SUBJECTS AND ANSWERS.

Seth Bingham, New York

Rollo Mattland, Philadelphia

### ASSOCIATESHIP MELODY TO BE HARMONIZED.

H. Alexander Matthews, Philadelphia

### ASSOCIATESHIP FIGURED BASS.

Bassett Hough, New York

### ASSOCIATESHIP UNFIGURED BASS.

Channing Lefebvre, New York

### FELLOWSHIP COUNTERPOINT.

T. Frederick H. Candy, Albany

Hasley Willan, Toronto

William Benbow, Buffalo

### FELLOWSHIP FUGUE EXPOSITION.

NOTE—Candidates are required to show only a two-voice stretto; Mr. Benbow has here joined it to the exposition, making a continuous composition.—Chairman Examination Committee.

William Benbow, Buffalo

Stretto between bass and soprano

Stretto between bass and soprano

Stretto between bass and soprano

### FELLOWSHIP ORCHESTRATION.

Mendelssohn

[Continued on next page.]

CHAPTER CORRESPONDENTS are requested to write adequate reports of Guild events. Do not send programs, etc., as the preparation of news stories from such material, by staff members who did not attend the events, is unsatisfactory at best. Be sure to tell when and where the event occurred. Make your account concise and omit unimportant details, in order to conserve space and to maintain the interest of the reader. Use the typewriter and make sure that proper names are accurately spelled.

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## Played by Harrisonburg Students.

Four graduating pupils and other advanced students from the class of Vera Melone Conrad presented programs as follows on the new four-manual Möller organ installed at the Harrisonburg State Teachers' College:

Feb. 24—Emma Dunbar: Toccata and Fugue in D minor, Bach; Adagio from Second Sonata, Mendelssohn; Scherzo from Symphony 2, Vienne; Toccata in G major, Dubois.

March 5—Daisy May Gifford: Chorale Preludes, "In Thee Is Gladness," "Lord, Hear the Voice of My Complaint" and "Hark, a Voice Saith All Are Mortal," Bach; "The Squirrel," Weaver; "In Summer," Stebbins; Toccata from Symphony 5, Widor.

April 21—Vergilia Pollard: Third Sonata (Prelude and Adagio), Guilman; "Shepherd's Pipes," Harris; "Distant Chimes," Snow; "Priore," Lemmens; "Pomp and Circumstance," Elgar.

April 25—Ruth Spitzer: "Now Thank We All Our God," Karg-Elert; "In dulci Jubilo" (Cradle Song), Bach; "Romance sans Paroles," Bonnet; Minuet, Boccherini; "Prelude in Olden Style," Greenfield; Reverie, Dethier; "Fanfare d'Orgue," Shelley.

May 24—Annual student concert: Introduction and Chorale, Boellmann (Mary Ziegler); "Harmonies of Evening," Karg-Elert (Elsie Jarvis); "Song of the Basket Weaver," Russell (Corinne Shipp); Scherzo, Bossi (Jean Wine); "In Summer," Stebbins (Eva Wampler); "The Squirrel," Weaver (Lena Mundy); Cradle Song, Grieg (Bernice Long); "The Chapel of San Miguel," Seder (Dolly Armen-

trout); "The Angelus," Massenet (Betty Baumeister); "Fountain Sparkling in the Sunlight," Goodwin (Margaret Young).

## Choir Anniversary at Warren, Ohio.

The fifteenth anniversary of the boys' and men's choir was held May 9 at Christ Episcopal Church, Warren, Ohio, where the music in all these years has been directed by Walter Hirst. At 3 the former "boys" of the choir, now grown to manhood, gathered in the parish rooms and renewed acquaintances. The choir and vestry formed a processional into the church at 4. Leslie Rees, who was the first crucifer of the boys' choir, carried the cross at the head of the procession. He was followed by the present choir, then the training class and after them the former members. The Rev. George V. Higgins of St. Andrew's Church, Youngstown, and formerly of Warren; the Rev. Earl Guthrie, formerly assistant minister of Christ Church, and the Rev. J. R. Pattie, present rector, were present. The offertory anthem was "Lord of All Being," by Andrews. At the close of the service more than 100 gathered in the parish-house for supper served by the ladies' society of the church. Gerald Gibbins, chairman of the music committee, on behalf of the vestry and congregation, presented to Mr. Hirst a Gladstone bag in appreciation of his years of service to the church.

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PREPARATION FOR GUILD  
EXAMINATIONS

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WASHINGTON, D. C.



## Who's Who Among the Organists of America

ETHEL SLEEPER BRETT



ETHEL SLEEPER BRETT.

Ethel Sleeper Brett is well known in her native state of California as one of the ablest of the group of talented young woman organists, but last summer her reputation spread to the East when she appeared in recital at the general convention of the American Guild of Organists in Pittsburgh.

Ethel Sleeper was born in San Francisco and moved to Sacramento, Cal., with her parents, Mr. and Mrs. Henry E. Sleeper, when a small child. Her early education was in Sacramento and she has been actively associated with all things musical as a pianist, accompanist and organist. She received her first training in piano and organ from Miss Florence Linthicum. Later she did advanced piano work with Uda Waldrop, pianist and organist of San Francisco. Miss Sleeper became the organist of the First Christian Church in Sacramento at the age of 17. In 1925 Miss Sleeper was married to George C. Brett.

Further organ study was not taken up until 1928, when Mrs. Brett became the pupil of Warren D. Allen of Stanford University.

She has played recitals in San Francisco, Stockton and Los Angeles, and has played summer recitals every year at Stanford University since 1929. She has presided at the three-manual Reuter organ of the First Methodist Episcopal Church since April, 1929. The church has a volunteer choir of forty-five voices under the directorship of Fred W. Links and is one of the most active and successful choirs in that part of California. The pastor of the church is Dr. A. Raymond Grant.

Mrs. Brett was active in organizing the Sacramento Chapter of the Guild and has been the dean of the chapter for the last three years. She was the only organist from the Pacific coast to give a recital at the Pittsburgh convention in 1936, and made a decidedly favorable impression, as recorded in the review of her performance in THE DIAPASON.

DALE W. YOUNG.

Indianapolis has in Dale W. Young an energetic and capable organist still in his twenties who is establishing a fine reputation as a recitalist not only at home but throughout Indiana and in other states. Mr. Young is a member of the Indiana Chapter of the A. G. O. and will complete his seventh year in July as organist at the historic Roberts Park Methodist Episcopal Church in downtown Indianapolis. Mr. Young presides over a three-manual Skinner organ and to date has given 316 twenty-minute recitals preceding the evening services on Sunday. He directs a vested junior choir of sixty voices and a youth choir of forty high school and college young people. Mr. Young is also recital organist for the Scottish Rite Cathedral, where he plays the large four-manual Skinner with echo organ.

Mr. Young is 26 years old. He began

music study at the age of 5. Entering the Metropolitan School of Music he studied piano with Earle Howe Jones from 1919 to 1926 and with Willard MacGregor from 1926 to 1927. He studied organ with Bomar Cramer at the Indiana College of Music and Fine Arts from 1926 to 1927 and then with Stuart Barrie of St. Louis. In 1933 he was awarded the four-year scholarship at the Arthur Jordan Conservatory, Indianapolis, for the bachelor of sacred music degree, including piano study with Marie Zorn and organ and choral conducting under Donald C. Gilley, A.A.G.O. Mr. Young was appointed to the faculty at Jordan to teach piano and organ in 1935 and will present his graduation organ program in June.

Mr. Young's professional experience began at 16 years of age. His first position was at the Second Baptist Church, Indianapolis. Then he was engaged at the Indiana Theater for two years. His next position was as organist at Christ Episcopal Church, Pensacola, Fla., where there is a three-manual Austin. In 1929 he returned to the Circle Theater at Indianapolis and broadcast weekly from station WFBM. In 1931 he was appointed to his present position at the Roberts Park Church. Mr. Young recently was heard in a recital at Rockford, Ill., where he gave a program before an audience of 500 at the Court Street M. E. Church for the first annual northern Illinois music conference.

### Degree Work at Juilliard School.

Courses taken at the Juilliard Summer School of Music may be credited toward the degree of bachelor of science, according to an announcement made by the school in New York. The organ course under Hugh Porter includes two hour classes each week covering the literature of the organ, in which both students and Mr. Porter play. Also included are two half-hour private lessons each week and five hours of keyboard harmony or other theoretical instruction. Other courses are offered in a chorus which meets daily; composition and theory under Howard Brockway, A. Madeley Richardson and others; voice culture under Charles Hackett, Fraser Gange and others; vocal repertoire and accompanying under Coenraad V. Bos and numerous subjects, taught by a faculty of over sixty instructors. The school opens July 12 and continues until Aug. 20.

### Organ Recital in Physician's Home.

Dr. Robert F. E. Stier of Spokane, Wash., is a physician who has indulged his love of music by installing a two-manual organ in his home. He is president of the staff of St. Luke's Hospital, and on May 16 honored the graduating class of thirty-two nurses at a musicale in his home. The program was as follows: Organ, Andantino, Lemare; Prelude and Fugue in D minor, Bach; Offertoire, Dubois (played by Robert A. Stier, a son of the doctor); harp, "Annie Laurie," Mrs. Burdette Squire Smith; organ, Intermezzo, Rogers;

DALE YOUNG



Melody, Dawes (played by N. E. Olson); organ and piano, "Finlandia," Sibelius, arranged by J. Riley Chase (Mr. Olson, piano; Mr. Chase, organ); harp, "Valse Caprice," Cheshire (Mrs. Smith); organ, Solemn Prelude to "Gloria Domini," Noble; "Gesu Bambino," Yon; "Lubilate Deo," Silver (Mr. Chase); organ and harp, "To a Wild Rose," MacDowell; Largo, Handel (Dr. Stier and Mrs. Smith); vocal, "Si Florent est Filice," Scarlatti; "Tell Me, O Blue, Blue Sky," Grannini; "In My Garden," Firestone (Mrs. Florence Merriam); organ, "Suite Gothique," Boellmann; Minuet in A, Boccherini; "Cantilene Nuptiale," Dubois (Arthur A. Biggs). Refreshments were served after the musicale and an informal social hour gave the nurses an opportunity to examine the organ.

### WORCESTER CHOIR SCHOOL

Summer Course Arranged by Mr. and Mrs. A. Leslie Jacobs.

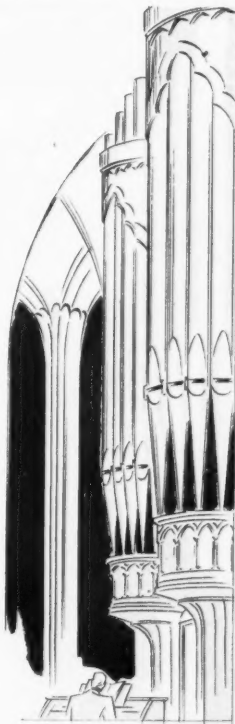
The Jacobs summer school of church music, to be held in Wesley Church, Worcester, Mass., from Monday noon, June 21, through Saturday noon, June 26, will be in charge again of Mr. and Mrs. Arthur Leslie Jacobs, the latter Ruth Krehbiel Jacobs. This will be the third annual session of the school, which has grown from season to season. Last year members were enrolled from all the New England states. The course will emphasize the needs of the organist and choirmaster of the smaller church. The day will be divided into classes—one in conducting, another in voice training and a third in phonetics—and the group will be organized into a rehearsal class for the study of rehearsal methods. In addition to the regular classes, individual features will come every day at the close of the regular classes. The enrollment is kept small enough to assure daily individual attention by the directors to each student. Students will be certain to learn, it is set forth, at least the fundamentals of volunteer choir work and how to make their singers sing with at least fair tone.

### Clayton F. Summy Store Moves.

The Clayton F. Summy Company, Chicago music publishers and dealers, has moved its store from 429 South Wabash avenue to 321 South Wabash, where it opened larger and more up-to-date quarters in May on the fourth floor of the Adam Schaaf building. The new store is of the most modern type and is more convenient than the former location to the musical center of the city.

### James Reynolds Convalescing.

James Reynolds, the Atlanta organ man, is convalescing from a severe attack of pneumonia with which he was stricken the first of the year. He is getting about and getting sales and other work into shape again. Mr. Reynolds' mother died April 21 at the age of 83 years.



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Conductor  
Cincinnati Symphony Orchestra.

## EUGENE GOOSSENS

conductor of the Cincinnati Symphony, is extremely enthusiastic about the Hammond that he has been using with his famous orchestra . . . calls the Hammond "the most important instrumental development in music of recent years."

Mr. [redacted]  
[redacted] Fifth Avenue  
New York, N.Y.

Dear Mr. [redacted]:

I first heard the Hammond Organ at a demonstration concert staged here last year at Radio City. Since then I have heard it played at the homes of my friends, Sigmund Roberg and George Gershwin. I have been greatly impressed by the merits and possibilities of the instrument. The features that I thought particularly noteworthy were the following:

- 1 - The easy and instantaneous action of the Hammond enables the player to produce brilliant staccato passages and repeated notes as effectively as upon the piano - a great advantage over the ordinary pipe organ, in the playing of which there is an appreciable interval of time between the depression of the note and the emission of the sound.
- 2 - The range of tone color of the Hammond seems to be almost limitless. It simulates with astounding fidelity the conventional stops of even the largest pipe organs and, in addition, allows the experienced player to produce new tone colors of his own invention. Incidentally there is nothing synthetic about the tone of the Hammond. It is not an imitation of a pipe organ - it is an organ in its own right, employing electricity to produce sound, instead of a current of air.
- 3 - The dynamic range of the Hammond is such that the sound can be dampened to a mere whisper, or can be augmented to a volume that can comfortably fill any average auditorium. This feature is particularly impressive in view of the comparatively small space that the Hammond occupies.

Altogether, I regard the Hammond Organ as a valuable contribution to the field of musical instruments, and one that deserves to be taken with the utmost seriousness by musician and layman alike.

Sincerely,

Deems Taylor

The Haviland Road  
Stamford, Conn.  
July 3rd, 1936

29 Brainard St.  
New London, Conn.

May 15th 1937

Mr. Geo. O. Kingsbury  
Sales Manager  
The Hammond Studios  
50 West 57th Street  
New York City

Dear Mr. Kingsbury:

I wish to express to you my sincere admiration for the new Hammond instrument which I played the other day in Hartford. It responded to every effect my program required; its tonal qualities were unlimited, and at times the effects were comparable to those of a great Cathedral organ.

I experienced the same feeling in my broadcast recital in Baltimore when the Hammond instrument was generally received with enthusiasm.

I may add that Maestro Toscanini, who visited on my invitation the Hammond Studios in N.Y., was an enthusiast of the instrument, and for one hour listened with keen interest to my playing of the Hammond.

Personally I believe that its possibilities are immense and endless, and its tone pure.

Please convey to your firm my most sincere compliments and congratulations for having created an instrument so rich and elastic to all sort of tonal variety, perhaps more than any I know.

Sincerely yours,

M. Mauro Cottone

1st N.Y. Philharmonic Society

## M. MAURO-COTTONE

organist of the New York Philharmonic and an unchallenged authority on organ music, mentions Toscanini's enthusiasm for the Hammond . . . says for himself, "I believe that its possibilities are immense and endless."

## DEEMS TAYLOR

dean of American composers and music critics, and commentator for the New York Philharmonic, believes that the Hammond "deserves to be taken with the utmost seriousness by musician and layman alike."



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C. W. SPALDING, ASSISTANT MANAGER  
SYMPHONY HALL, BOSTON

January 29, 1937

Hammond Organ Company  
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Chicago, Ill.

Dear Sirs:

I want you to know how satisfied and delighted we were with the Hammond Organ, used for the first time at our concert in Providence, in a performance of Liszt's "Faust" Symphony. My congratulations on your remarkable achievement.

Cordially yours,

*Serge Koussevitzky*

## SERGE KOUSSEVITZKY

famous conductor of the Boston Symphony and one of the most respected figures in American music, expresses himself as being "satisfied and delighted" by his experience with the Hammond Organ.

## HANS KINDLER

conductor of the National Symphony in Washington, D. C., has found the Hammond Organ fully equal to the tremendous demands he has put upon it in concert work . . . calls it "another marvel of our modern scientific and artistic achievement—one which I personally am most enthusiastic about."

ROBERT V. FLEMING, TREASURER  
L. A. ROBERTS, ASST. TREAS.

NATIONAL SYMPHONY ORCHESTRA ASSOCIATION  
HANS KINDLER, CONDUCTOR  
WOODWARD BUILDING  
WASHINGTON, D. C.

March 20, 1936

Mr. Edward Droop  
1800 G Street, N.W.  
Washington, D.C.

My dear Mr. Droop:

At the concert of March 15, 1936 we gave, as you know, the first integral performance in Washington of Liszt's "Faust" Symphony with chorus, in Constitution Hall which, as you also know, holds close to four thousand people.

For that performance we used the new Hammond Electric Organ. And it is my privilege to state that as to quality, quantity, and intonation, this instrument was in every way all that we needed for the gigantic requirements of the finale of this work. To hear the necessary volume of sound emanate from this small instrument, with nothing but a small sound box in back, is but another marvel of our modern scientific and artistic achievement, and one which I personally am most enthusiastic about.

Sincerely yours,

HK/af

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# THE HAMMOND ORGAN

## THE DIAPASON

ESTABLISHED IN 1909.  
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CHICAGO, JUNE 1, 1937.

### SEE THAT YOUR ADDRESS IS CORRECT: IT PAYS YOU

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letter may be used.

### DR. CHARLES N. BOYD

Now and then in every profession  
and calling there lives a man whose  
biographer can say with perfect sincerity  
that he was preeminently unselfish.  
Such a man was Dr. Charles  
N. Boyd, whose passing, news of which  
came from Pittsburgh just as the May  
issue was going to press, was a shock  
not only to his Pittsburgh conferees,  
who knew him intimately, but to all  
who ever came into contact with his  
gentle personality. That he should  
depart quietly and painlessly while  
seated at the organ will impress his  
friends more as an act of Providence  
than as a mere quirk of fate.

An acquaintance that extended over  
a quarter of a century proved to the  
writer that Dr. Boyd was one of those  
rare persons who would rather serve  
than be served. His activities were  
innumerable, but he attended to all of  
them with a quiet and enduring patience,  
and never failed those who relied upon him.  
On the organ bench he served a generation—thirty-eight  
years of the time in one church. His  
influence at the Western Theological  
Seminary was one of widespread benefit,  
for here he had the opportunity to  
inculcate in the men who were to occupy  
pulpits in all parts of the country the  
knowledge and appreciation of church  
music in which so many ministers  
are deficient. In addition to his  
other teaching, he did a great deal of  
valuable work as a publicist—in preparing  
the American volume of the latest  
edition of "Grove's Dictionary," as an  
author of books, in lecturing, administrative  
work for the Music Teachers' National  
Association and editing hymn books.  
He had been a contributor to THE DIAPASON  
for a number of years and his articles  
always were as informative as they were  
interesting.

It is no wonder that the entire organ  
fraternity of Pittsburgh is in mourning  
for this man in whom erudition and  
kindliness were so well combined!

### "SHALL WE GATHER," ETC.

To veteran readers of this paper  
there is nothing new in our yearly  
recommendation to organists to attend  
the annual convention provided for  
their benefit. But this always was  
good advice, and that it should be perennial  
does not detract from it.

Cincinnati this year is host to the  
general convention of the American  
Guild of Organists. It is a city with  
a fine musical tradition, whose orchestra,  
annual festival, great Music Hall organ  
and schools of music have been famous  
for a century. The organ is described  
fully and interestingly on another page  
of this issue. The excellent

program arranged for the week  
of convention events likewise is presented  
this month. Cincinnati is centrally  
situated, as was Pittsburgh, the  
convention city of last year. To reach  
it by rail or automobile one follows  
direct through routes from almost any  
part of the country. Those who in the  
past have attended our national conventions  
of organists and who realize the  
benefits of these gatherings need not  
be urged to make the trip. They have  
saved up their money and will trek  
to southern Ohio when the Ides of  
June approach. This editorial is written  
for those who are younger, or who have  
not in the past treated themselves to  
attendance at such a meeting.

Every professional man, and especially  
one who labors with as much expenditure  
of nervous force throughout the year  
as does an organist or choirmaster, must  
have refreshment of the mind and a stirring  
of the soul at least once a year. He can  
take no pleasanter tonic or one more easily  
assimilated, than the program of recitals,  
choral demonstrations and large and small  
group meetings of his fellows which the  
convention affords.

Another reason for not missing Cincinnati  
is the fact that henceforth A. G. O. conventions  
will not be held every year, and it will be  
at least two years before a similar opportunity  
is presented. We hope that after all the  
work of preparation that has been done  
in making ready for its guests, Cincinnati  
will see them "gather at the river,"  
descending upon the banks of the Ohio in  
a mighty host.

A stir of apparently national extent  
seems to have been caused in England  
by the circulation of reports that the  
newly-appointed organist of Canterbury  
Cathedral receives only £200 as his  
annual salary. So widespread and evidently  
so annoying were these stories that a  
communication appears in the musical  
papers, signed by H. Graham Barker,  
describing himself as "agent for the dean  
and chapter of Canterbury," stating that  
Gerald Knight, the new cathedral incumbent,  
"has been appointed organist at a salary substantially  
in excess of twice the figure mentioned."  
In publishing this communication at least  
one of the publications devoted to organ  
matters takes the trouble to add that the  
disturbing rumor has not been given currency  
through that periodical. We are not curious,  
and we never heard the false rumors as to  
what Canterbury Cathedral pays its organist,  
but we are fair guessers. Since the "agent"  
of the dean declares that the salary is "substantially  
in excess of twice" the alleged £200, but does  
not say that it is equal to or above £600,  
it may be estimated as somewhere in the  
neighborhood of £500, or approximately \$2,500.  
Which is none of our business, but makes  
our better American stipends seem a trifle  
better than they might appear to us did they  
not have false rumors across the water and  
the disposition to correct them.

The series of interesting and historically  
valuable articles on Guilmant by the late  
Dr. William C. Carl which were written for  
THE DIAPASON last year have been reprinted  
in full in *Musical Opinion*. In the March  
issue of that important English magazine the  
editor tells his readers that these articles  
"originally appeared in our well-known  
American contemporary THE DIAPASON, and  
acknowledgment of this should have been made  
at the time of publication."

Reports the *Etude* in its "World of  
Music" page—

"Believe it or not," J. S. Bach resides  
at present in Montreal, Quebec, where his  
"shingle" announces a skillful osteopathic  
technique. We have not learned that he  
claims descent from the great Leipzig  
cantor.

Yes, and Clarence Eddy is an organist  
and choir director at Flint, Mich.

### Goes to Oak Park Church.

Eldon Hasse, an artist pupil of Hugh  
C. Price, has been appointed organist of  
Oak Park First Congregational Church.  
Mr. Hasse, like Virgil Fox, another of the  
Price students, is gaining an enviable  
reputation.

### Letters from Our Readers

#### Fine Work by Dr. Thompson.

New York City, May 15, 1937.—Dear  
S. E. G.: Dr. Thompson deserves our  
heartiest thanks for that superb review of  
the coronation music. It is the work  
of a real scholar. I had it in hand  
all through the broadcast. Cordially,  
REGINALD L. McALL.

#### Looks Forward to Indigestion.

New York, May 18, 1937.—Dear Mr.  
Gruenstein: I shall sail on the S. S.  
Roma June 30 for an extended European  
trip. \* \* \* The only thing I shall miss  
is THE DIAPASON while I am gone, but  
that will be something to look forward  
to on coming home—several fine  
issues to eat all at one time. What  
indigestion! Most cordially,  
HUGH McAMIS.

#### "Fine Source of Information."

Harrisburg, Pa., May 14, 1937.—  
Dear Mr. Gruenstein: Your magazine  
is, indeed, a fine source of information  
and we organists appreciate your interest  
in our activities.

ARNOLD S. BOWMAN.

#### Means More With Each Issue.

Indianapolis, Ind., May 10, 1937.—  
Dear Mr. Gruenstein: THE DIAPASON  
means more to me every time it comes.  
Wishing you the finest of success I remain,  
Yours sincerely,  
CHARLES F. HANSEN.

#### Reads "from Cover to Cover."

Atlanta, Ga., March 12, 1937.—Dear  
Mr. Gruenstein: I still enjoy THE  
DIAPASON more than any other musical  
magazine. I read and read it "from  
cover to cover." Wishing you continued  
success, I am,  
Yours sincerely,  
EDITH H. CLARK  
(Mrs. Victor Clark).

#### Anent Employment of "Registrants."

Toronto, Ont., April 22, 1937.—Dear  
Mr. Gruenstein: I see by the April  
issue of your excellent paper that Lady  
James Jeans is giving organ recitals  
in your country, using "registrants" to  
manage the stops for her. This seems to  
me a very scientific solution of a problem  
that has vexed many of us for some time.

One or two queries, however: First,  
who takes the applause—the player or  
the "trio"? Second, do they use a  
special stool? Third, how is the fee  
split up? If we could take a further  
step and have someone kneeling behind  
the bench and playing the pedals by  
hand, it would only be a matter of  
time till one could give a public organ  
recital while enjoying a book and beer  
at home.

Lastly, if concert violinists would  
only carry a couple of "supers" with  
them, violin concertos with their triple  
stops and octaves would become a  
pleasure.

Yours truly,  
CHARLES PEAKER.

#### Biggs Drops to Second Place!

Cincinnati, Ohio, May 1, 1937. Dear  
Mr. Gruenstein: In response to your  
challenge on page 14 of the May  
DIAPASON, may I say that the dean of  
the Southern Ohio Chapter, J. Alfred  
Schehl, not only has eleven children,  
but five of his sons sing in his own  
choir at St. Laurence Church, Cincinnati!

Sincerely,

CHARLES F. SCHIRMANN.

#### Bach Program for Freeport, Ill.

A program of Bach music was arranged  
for the benefit of the people of  
Freeport, Ill., and was put on under  
the direction of Eskil Randolph, Mus.  
B., organist and director, at the First  
Presbyterian Church, Sunday afternoon,  
May 9. The program was in honor of  
Frank E. Furst, a student and lover of  
Bach and a man interested in the music  
of his church and city. A chamber  
ensemble of two flutes, two cellos and  
a viola assisted the choir and organist.  
The organ selections were the Toccata and  
Fugue in D minor and "Jesu, Joy of Man's  
Desiring." The organ, choir and instrumental  
ensemble united in a performance of the  
cantata "God's Time Is the Best."

### That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING  
to the issue of June 1, 1912—

A report of the annual meeting of  
the American Guild of Organists, held  
May 16, at which Frank Wright was  
elected warden and Dr. William C.  
Carl sub-warden, with Gottfried H.  
Federlein as secretary, showed among  
a list of new colleagues the name of  
David McK. Williams, while a certificate  
of fellowship *ad eundem* was granted to  
Norman Coke-Jephcott, F. R. C. O.,  
winner of the Turpin prize in the  
1911 examinations of the Royal College  
of Organists of England. Mr. Williams  
is now at St. Bartholomew's Church,  
New York, and Mr. Coke-Jephcott at  
the Cathedral of St. John the Divine.

Rossetter G. Cole was elected dean  
of the Illinois Chapter, A. G. O.

TEN YEARS AGO, ACCORDING TO THE  
issue of June 1, 1927—

William E. Haskell, for twenty-five  
years a prominent figure among organ  
builders and for many years connected  
with the Estey Organ Company, died  
May 8 at Brattleboro, Vt.

Albert Riemenschneider was to sail  
June 22 with a party of twenty-one  
students from his summer classes for  
a five weeks' course at the home of  
Marcel Dupré.

New organs whose specifications  
were published included four-manuals  
by Kilgen for the Boston Avenue  
Methodist Church, Tulsa, Okla.; by  
Estey for the First Church of Christ,  
Scientist, Montclair, N. J., and by the  
Skinner Company for Epworth Euclid  
Methodist Church, Cleveland.

Dr. Hamilton C. Macdougall retired  
from active service as head of the  
music department at Wellesley College  
in June after holding this position  
twenty-seven years, and became professor  
emeritus.

Palmer Christian gave the dedicatory  
recital May 10 on a four-manual Skinner  
organ in the beautiful new Wesley  
Methodist Church of Worcester, Mass.

### BOULANGER FOR RADCLIFFE

Noted French Woman to Teach in  
Cambridge Next Year.

Nadia Boulanger, famous French  
organist and teacher, has accepted the  
invitation of Radcliffe College to come  
to Cambridge during the second term  
of the academic year 1937-1938 as  
visiting lecturer in music. Mlle. Boulanger  
will make her third trans-Atlantic trip  
when she goes to Radcliffe. Her first  
was in 1925, when she traveled to Boston  
at the invitation of Sergei Koussevitzky  
to play the organ part in her  
American pupil, Aaron Copland's, Symphony  
for Organ and Orchestra with the  
Boston Symphony Orchestra.

Although plans for her duties at  
Radcliffe have not been completed, it  
is expected that she will give courses  
for undergraduates and graduates  
which will include the illustrated talks  
which have attracted students of all  
nationalities to her classes in Paris.

Nadia Boulanger was born in Paris  
in 1887, the daughter and granddaughter  
of professors of the Paris Conservatory.  
She studied there under Fauré and  
Guilmant, whose assistant she was at  
the organ of the Madeleine. At present  
she is director of the École Normale  
at Paris and of the American Conservatory  
at Fontainebleau. She is associated with  
Igor Stravinsky in both of these posts.

### Festival of Baltimore Boy Choirs.

The fourth annual festival of the  
combined boy choirs of Baltimore was  
held at St. Paul's Church on the evening  
of May 4. Ernest M. Ibbotson of  
Grace and St. Peter's Church conducted  
the boys and Edmund S. Ender played  
the service. Herbert Austin of St. David's  
played an Adagio by Bridge as the prelude  
and Mr. Ender's postlude was the Widor  
Toccata. The anthems included Gounod's  
"Unfold, Ye Portals," Wesley's "Blessed  
Be the God and Father" and Stanford's  
Te Deum in B flat.



## The Free Lance

By HAMILTON C. MACDOUGALL,  
Mus. D. (Brown University), A. G. O.,  
A. R. C. O., Professor Emeritus,  
Wellesley College

*Musical Opinion* has some sharp criticisms in its April number; I quote a few: "The motives in the Third Symphony by Henk Badings, the young Dutch composer, do not say much, but as they are swimming in a sort of atonal soup it is not difficult to employ them in a polyphonic way. \* \* \* Little was done to smooth the patches of raw orchestration, of which there are so many in Brahms' First Symphony. \* \* \* In Beethoven's Ninth Symphony the chorus and soloists did not succeed in making us feel less discomfort than usual in the awkward music. The choral part was taken at a brisk pace, so saving some seconds of anguish on the high A's. \* \* \* There is probably more of brain than of heart in the modern school of French music." The italics are mine.

Have you read John Tasker Howard's article with the cheerful title "Better Days for Music"? It appears in the April *Harper's*. Read it. I thought it took a good deal of optimism and some "nerve" to dub the article in that blithesome way, but John—I have a friend's permission to use the name—has a way with him, and justifies his buoyancy. I quote his conclusion: "But for those musicians who are able to make the grade, the outlook seems brighter than for many years."

Just previous to his death Dr. O. A. Mansfield had made a series of articles for *Musical Opinion* on Henry Smart, the composer of the fine hymn-tune "Regent Square." Smart died in 1879. He was highly regarded as an organist and composer by musicians who were not altogether preoccupied by contrapuntal idioms and still thought the monophonic song-forms beautiful and well worth attention. Those were simple days and Smart's "Variations with a final fugato, in the form of an Overture in D major" and his Postlude in D, to say nothing of the Festive March, also in D, were enjoyed, and no one was ashamed to play them. These were good pieces, not pretentious, just honest well-meant music. I looked over a list of organ recital programs in a recent *Musical Opinion*—Smart's name does not occur once. I'll wager that the young readers of this column will never have heard of Smart. Yet they might do worse than find a copy of the Variations and give the modern organ recital favorites a rest.

Two interesting service lists of March 16 and 18 from Pittsburgh are well worth recording here; the first is a hymn festival service in the First Baptist Church, nine chorus choirs and ten quartet choirs participating, and a brass choir (three trumpets, three trombones and tympani) playing a prelude and the introductory chords in George William Warren's national hymn-tune. There was an address by the pastor of the church, and seven hymn-tunes were congregationally sung. I noted that the postlude was marked "improvised"; given a clever organist with a sympathetic attitude to a service an extemporization would be much better than the playing of a piece of "good music" whose mood was foreign to that of the end of the service. Dr. Lyman Abbott, the famous preacher, once told me that he liked best a full organ piece, preferably a Bach fugue played at a brisk tempo, at the service end. To my mind, however, Bach fugues are just as inappropriate and unwelcome in a church service as poor music would be. Let's have everything in its place.

The Hymn Society of America, sponsoring the service just mentioned, is fifteen years old and has drawn to itself the foremost writers of hymns and hymn-tunes. I think the name of the society is unfortunate, since it excludes composers and lovers of hymn-tunes. Why not change the name to "The Hymn and Hymn-tune Society, etc." and ignore the cumbersome of the title? Like myself, many organists would think themselves lacking in literary qualifications for mem-

bership in a hymn society while glad to hob-nob with musicians interested in hymn-tunes.

The other Pittsburgh service list is of the first Lenten musical festival in St. Stephen's Church, with the cooperation of the choir and organist of the Presbyterian congregation of Sewickley. The afternoon and evening services were pleasantly separated by dinner in the St. Stephen's parish-house. The ministers gave two places to the laymen, for Harvey Gaul delivered a lecture on "They Also Had Choirs—Being a Look Down the Historic Years," and Charles Boyd spoke at the evening service on "Church Music to the Man in the Pew." I'd like to have heard both these addresses.

Charles N. Boyd in his varied capacities was a most useful and dependable man. I wonder who will take up his work on the M.T.N.A. history. It will be difficult to find a person with the necessary leisure, the literary ability, and the background of actual experience in the society's work.

As I go about listening here and there to all sorts of choirs and singing clubs I am disturbed by the easy way in which all responsibility for the words is evaded; it is a complaint heard universally that singers do not get the words over to the listeners. On May 1, in Fall River, ten men's glee clubs from various parts of New England contested for prizes, and after the contest united in a grand concert under Arthur Fiedler's conducting. Only now and then were words distinguishable, and only one club may be said to have carried the words plainly to the ear. Of course, we do not expect to hear any of the "esses." I wonder what eminent conductor is responsible for the elimination of this important and often key sound. The consonants that can carry tone are always neglected. Old pupils of the London teacher, William Shakespeare, will remember how he worked on *za, no, ma, za, re, ya, tha, la*, do as tone starters and assistants in clear enunciation.

Singers will go on canceling the words until the public makes a rumpus. For my part I would disqualify every club entering a contest, no matter how effective its singing as regards musical tone and general nuancing was, if the words were not clear. I diagnose the disease this way: Clubs forget that the meat of a composition is in the words—the words inspired the music and are more important in the total than the music as such. Conductors, however, as I hear them seem to consider vanishing *pianissimo*, tremendous climaxes, excessively held final chords, unusual interpretations and all the minutiae of nuancing as the essentials. Must not the singing, solo or concerted, be based upon a sincere understanding of the text and its emotional implications?

Mount Holyoke College is celebrating its centenary this spring, particularly on May 7 and 8, when William Churchill Hammond conducted a program of music by the combined college choirs of 300 voices; the service list is before me. Clara Tillinghast, Dr. Hammond's able coadjutor, has written a special anthem for the occasion and her anthem "I Beheld and Lo" is also sung. Two movements from the Beethoven Quintet in E flat, arranged by Miss Tillinghast, are played by her and Miss Richardson; other items by Dvorak, Max Bruch, Handel and d'Indy finish the list. Dr. Hammond's retirement will be the occasion of a thoughtful satisfaction that an honorable career like his has, so far as college work is concerned, come to a

brilliant conclusion with undiminished credit. He still has the music at the Second Congregational Church, Holyoke, where he has been for fifty-two years.

Bravo, Diggle! Encore! Unabashed, unashamed and even glorying in his shame THE DIAPASON Los Angeles correspondent dares to jest, sport, quirk and quip on the regard some people have for great names. (See page 29 in THE DIAPASON for May.) Let me quote in case his frivolity has been overlooked: "I have at long last played a wedding at which by the request of the bride all the music was by Bach. I may say that she walked in to the strains of 'Subdue Us by Thy Goodness' and walked out to 'Jesu, Joy of Man's Desiring.' During the ceremony, among other things, I played 'I Stand with One Foot in the Grave.'"

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## Famous Cincinnati Music Hall Organ Has Interesting History

By PARVIN TITUS, F.A.G.O.

The convention of the American Guild of Organists, to be held in Cincinnati June 14 to 17, and the return of the Cincinnati Symphony Orchestra to Music Hall for all of its concerts this season are events destined to rescue from comparative oblivion an organ which was famed at home and abroad in the late nineteenth and early twentieth centuries. The instrument, of four manuals and pedal keyboard, now has ninety stops, only six of which are borrowed from one division to another. Many of the pipes of the present organ were contained in the original Hook & Hastings instrument, which compared favorably in size and grandeur of tone with such famous organs of the day as the one built in Germany for the Boston Music Hall, those built by Cavallé-Coll in the churches of Notre Dame and St. Sulpice in Paris and that constructed by "Father" Willis for the Royal Albert Hall, London.

While the organ in Music Hall, Cincinnati, is greatly excelled in size by many instruments in use throughout the world today, its history is of interest to lovers of organ music. In the scrapbook of Dr. A. D. Norton, on file at Music Hall, is the record of a small organ built for the first Cincinnati May Festival in 1873 by the local firm of Koehnken & Grimm, some of whose fine instruments are still doing service in mid-Western churches. The pipes of the first Cincinnati Festival organ, which had ten stops, one manual of fifty-eight notes and a pedal keyboard of twenty-eight notes, were used later at St. George's Church.

### Movement for Organ Launched

In April, 1877, soon after plans for a new hall were concluded, the Music Hall Organ Association was formed to provide a concert instrument of the first rank for the new auditorium, in which organ recitals were to be given until the instrument was entirely paid for. George Ward Nichols, then president of the College of Music of Cincinnati, was named by the association as chairman of the organ committee. Mr. Nichols soon enlisted the interest of Reuben R. Springer, Cincinnati capitalist, whose ten years' partnership in the mercantile firm of Kilgour, Taylor & Co. had made him a fortune. Having already initiated the Music Hall construction fund with a gift of \$125,000 (to which he later added \$70,000), Mr. Springer generously offered an additional \$10,000 to be given for the organ, provided the remainder of its cost be raised by general subscription.

Study of the proposals of nine firms submitting stop lists to the Cincinnati committee gives an excellent conception of the tonal ideals held almost unanimously by the organ builders of the time. Among these were Johnson & Son, who had built the organ in Central Music Hall, Chicago; George Jardine & Son, whose organs were installed in the First Presbyterian, First Baptist and Union M. E. Churches in Cincinnati; E. & G. G. Hook & Hastings, with organs in the Holy Cross Church, Boston, and St. Francis Xavier Church, New York; Hilbourne L. Roosevelt, builder of organs in the Cathedral of the Incarnation, Garden City, L. I., and Centennial Exposition Hall, Philadelphia; and Henry Erben & Co. (favored by Mr. Springer), who mentioned their instrument in Trinity Church, New York, as being "larger in caliber and power than Boston Music Hall organ." The firm of Hutchings, Plaisted & Co., insolvent at the time, had installed an organ in Old South Church, Boston, and offered to "build the Cincinnati organ on the spot, as is done in Europe."

Some correspondence of Mr. Nichols with Dudley Buck, the famous organist, proved of great assistance to the committee in the selection of the builder for its organ. Mr. Buck, having served with Theodore Thomas in the festival of 1875 as organist, knew intimately the conditions necessary to successful

collaboration of the organist with Mr. Thomas and the festival chorus and made suggestions for the placement of the organ so that its tone might be thrown forward into the hall. He also noted that heavy casework had proved a detriment to the Boston Music Hall organ and impeded its free speech. Mr. Buck was evidently not only a sound musician, but also a gentleman with a sense of humor. A bidder whom he regarded highly in the Cincinnati negotiations is mentioned as "old profanity" in one of his letters to Mr. Nichols.

### Contract Awarded in 1877

On May 14, 1877, the contract was awarded to Hook & Hastings of Boston at a cost of \$26,000, the organ front, or case, to be made in Cincinnati at the expense of the Organ Association. Dimensions of the instrument were: Length, 56 feet overall, height nearly 60 feet, and depth 12 feet to the plaster wall, behind which was a passageway. That the player might hear his own work to advantage, the console was placed on a platform four feet high, in front of the organ case. The stage, built to accommodate a chorus and orchestra of 1,000 people, was concave in form, with a ceiling of wood. At that time there was neither a proscenium arch nor machinery for the manipulation of scenery, so that the pipes were placed ideally to procure the freedom and ease of speech which is necessary to their best effect.

Lest a railway accident cause delay in the final installation of the organ, the contractors decided to ship no more than two carloads of material in any one train. The pipes were all delivered to the hall by Feb. 1, 1878; on March 14 the builders requested six weeks' use of the hall for tuning and tone-regulating the instrument, which was ready in time for final rehearsals for the 1878 festival.

### Tone Superb; Action Slow

The organ was tonally superb, though so slow of speech that the performer was required to anticipate the conductor's beat by nearly a bar in rapid tempo. Considerable physical strength was necessary to manipulate the pedal levers controlling the stop combinations, which were set at the time of the installation and were not adjustable by the performer.

A feature of the instrument which attracted much notice was its elaborately carved case, described in detail in a booklet, "The Cincinnati Organ," edited by George Ward Nichols and printed in 1878. The organ screen, designed by Robert Rogers, was of native wild cherry wood. Mr. Springer offered prizes aggregating \$500 to the ten women submitting the best designs for the carving of the panels. Prominent among the panels carved by William and Henry Fry and their pupils were those symbolizing "Morning," "Noon" and "Evening"; those dedicated to Bach, Handel, Beethoven, Mendelssohn and Mozart, and the frieze and its supporting nine panels. All of the carving underneath the towers, two of which flank the case, was done by Ben Pitman (the "father" of stenography) and his students in the Cincinnati School of Design, in honor of Haydn, Cherubini, Porpora, Schumann, Wagner, Rossini, Scarlatti, Meyerbeer and Gluck. The 32-ft. pedal pipes, which were originally at both ends of the screen, were moved later to the position they now occupy inside the organ. For many years a mirror in which the organist could view the conductor completely hid the Bach panel, to the great distress of the admirers of its carving.

In January, 1878, Mr. Nichols engaged the Boston organist George E. Whiting to play for the May Festival and for a series of concerts to last through May, June and July. Mr. Whiting's association with the English organist W. T. Best had given him a clear insight into the conditions under which organ recitals had achieved great popular success abroad. He suggested, among other things, that the programs in Cincinnati be given not more than twice weekly and that admission prices be low. The first matinee was given Saturday, May 18, 1878. Mr. Whiting had the assistance of Miss Anna Louise Carey, vocalist; Mme. Maretzek, harpist, and George Schneider, pianist. Admission to this matinee and all the Wednesday evening pro-

### ALEXANDER McCURDY



Dr. ALEXANDER McCURDY has completed his transcontinental tour under the management of Bernard R. Laberge, during the course of which he gave nineteen recitals in the following cities: Williamstown, Mass., Lebanon, Pa., Reading, Pa., Wilkes-Barre, Pa., Mount Holly, Va., Harrisonburg, Va., Chapel Hill, N. C., Memphis, Tenn., Denton, Fort Worth, Wichita Falls and San Antonio, Tex., San Diego, Los Angeles, Oakland, San Francisco, Palo Alto, Marysville and Eureka, Cal.

Everywhere the press hailed Dr. McCurdy as one of America's greatest organists. The following comments taken at random are typical of the reception from his audiences and the music critics: "Revealed complete mastery of the complex resources of his instrument and a highly developed technique serving toward a finely phrased and finished performance full of exciting effects" (Chapel Hill N. C.); "a program of rare beauty; throughout the performance his ability was abundantly evident" (Memphis); "a performer of wide intellectual grasp, with a technique which embraced extraordinary facility with manuals and pedals alike" (San Diego); "a remarkably fine exhibition of virtuosity—an organ virtuoso of the first order" (Los Angeles); "superb workmanship and classic beauty" (Eureka).

grams was 50 cents; to all the succeeding matinees it was 25 cents. The last of the twelve recitals in the series was played Saturday evening, June 22, since public interest did not warrant their continuation into July.

In October, 1878, an agreement for the use of Music Hall and its organ was made with the trustees of the College of Music, with which Mr. Whiting became associated in 1879 as head of the organ department. After the May Festival of 1882, Mr. Whiting returned to Boston to resume his work at the New England Conservatory of Music and in churches.

### Little Used for Thirteen Years

For the next thirteen years the Music Hall organ seems to have been used very little, save at the May Festivals and in connection with meetings and conventions held in the auditorium. In 1895 plans were made for a deepened stage, a proscenium arch, flies for scenery, etc., so that operatic performances could be given. John Class was employed at the rate of \$5 a day to move the entire organ back twelve feet to the position it now occupies on the stage. In addition, Ben Pitman of the Art Academy of Cincinnati was authorized to complete carving of the panels on the case, provided no expense to the building committee was involved. Those who protested the placing of the organ in such a position that the greater part of its tone was lost in the flies and could not be heard in the hall were overruled, and Music Hall subsequently accommodated many stage performances of one kind or another.

To demonstrate that the organ had not been ruined by the change, the trustees of Music Hall arranged to present Alexandre Guilmant, the French virtuoso, in a recital. What that concert proved concerning the

organ may be a matter of doubt; at any rate, Guilmant played for the last time in Cincinnati in the fall of 1904 before an audience which packed Music Hall and heard, among other things, another of his famous improvisations, based on "The Marseillaise."

A series of free Saturday afternoon performances by local organists was initiated some time in 1917 by Herbert G. Sisson, organist and choirmaster of the Mount Auburn Presbyterian Church, a pupil of Guilmant and Widor. An admission fee of 10 cents was charged at the beginning of this series, but it was soon removed. In the same year the original builders of the organ submitted a plan for modernizing and replacing the instrument to overcome criticism of its ineffective situation. Their plan was abandoned because of its interference with stage mechanism and its violation of fire ordinances. Further correspondence with Hook & Hastings ensued in the summer of 1919, and plans were made for a rebuilt organ to be ready for the 1920 May Festival. The builders desired to "bring the organ forward, as its present location is poor," and proposed new chambers and chests, using the old pipes, with the possible exception of some mixtures. Some new celeste stops were suggested, the total cost of the work to be \$20,000. Though Hook & Hastings were authorized in July to proceed with plans, by September it appeared that the work could not be done as contemplated and the project was postponed for two years.

### Plans Made for Reconstruction

January, 1922, witnessed the engagement of John A. Bell, organ architect of Pittsburgh, to prepare plans for and supervise construction of a rebuilt organ in Music Hall. Mr. Bell expressed a desire to "keep the present virility of tone at a higher wind pressure," and asked for bids from the Ernest M. Skinner Company, the Austin Organ Company, Hook & Hastings and Casavant Frères. Though various suggestions were made by the invited bidders, they were almost unanimous in agreeing that the old pipes should be used as much as possible. One bidder proposed special acoustical treatment for a roof to be built over the organ chamber, saying that "the addition of a proscenium and stage paraphernalia could not have been foreseen by the original builders, and robs the organ of much carrying power."

The trustees of Music Hall agreed to contribute \$10,000 to the rebuilding of the organ, provided the balance be raised by public subscription. A campaign in 1923 resulted in the completion of a fund of \$45,892, a large part of which was contributed by children in the public schools and members of the May Festival chorus. The contract awarded by Mr. Bell and the committee to the Austin Organ Company provided that pipes not used from the old organ were to be boxed by the contractors and stored. Work was substantially completed for the 1923 festival, as stipulated in the agreement.

Stop lists of the original Hook & Hastings instrument and of the "rebuild" by the Austin Organ Company are appended for comparison.

### Specification of Original Organ

A description of the "musical mechanism" of the Cincinnati organ by E. J. Kilburn of the Hook & Hastings Company is quoted from "The Cincinnati Organ," edited by George Ward Nichols in 1878. It shows four manuals of sixty-one notes each and a pedal of thirty notes. The specification was as follows:

GREAT ORGAN (22 registers, 2,338 pipes):  
4-inch pressure. Chest on first level).  
1. Open Diapason, 16 ft., 61 pipes.  
2. Quintaton, 16 ft., 61 pipes.  
3. Bell Open Diapason, 8 ft., 61 pipes.  
4. Open Diapason, 8 ft., 61 pipes.  
5. Viola da Gamba, 8 ft., 61 pipes.  
6. Doppel Flöte, 8 ft., 61 pipes.  
7. Clarabella, 8 ft., 61 pipes.  
8. Gemshorn, 8 ft., 61 pipes.  
9. Viol d'Amour, 8 ft., 61 pipes.  
10. Quint, 5 1/2 ft., 61 pipes.  
11. Octave, 4 ft., 61 pipes.  
12. Flute Harmonique, 4 ft., 61 pipes.  
13. Gambette, 4 ft., 61 pipes.  
14. Twelfth, 2 3/4 ft., 61 pipes.  
15. Fifteenth, 2 ft., 61 pipes.  
16. Cornet, 5 rks., 269 pipes.  
17. Mixture, 4 rks., 244 pipes.  
18. Acuta, 4 rks., 244 pipes.  
19. Cymbale, 7 rks., 394 pipes.  
20. Bombarde, 16 ft., 61 pipes.



21. Trumpet, 8 ft., 61 pipes.  
22. Clarion, 4 ft., 61 pipes.  
SWELL ORGAN (19 registers, 1,708 pipes; 3-inch pressure. Chest, second level, rear).

1. Bourdon, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Sallcional, 8 ft., 61 pipes.
4. Spitzflöte, 8 ft., 61 pipes.
5. Stopped Diapason, 8 ft., 61 pipes.
6. Quintadena, 8 ft., 61 pipes.
7. Aeoline, 8 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Flauto Traverso, 4 ft., 61 pipes.
10. Violina, 4 ft., 61 pipes.
11. Nazard, 2½ ft., 61 pipes.
12. Flautino, 2 ft., 61 pipes.
13. Mixture, 5 rks., 305 pipes.
14. Dolce Cornet, 6 rks., 366 pipes.
15. Contra Fagotto, 16 ft., 61 pipes.
16. Cornopean, 8 ft., 61 pipes.
17. Oboe, 8 ft., 61 pipes.
18. Vox Humana, 8 ft., 61 pipes.
19. Clarion, 4 ft., 61 pipes.

CHOIR ORGAN (17 complete registers, 1,281 pipes. Three-inch pressure. Unexpressive.)

1. Lieblich Gedeckt, 16 ft., 61 pipes.
2. English Open Diapason, 8 ft., 61 pipes.
3. Geigen Principal, 8 ft., 61 pipes.
4. Viola, 8 ft., 61 pipes.
5. Rohr Flöte, 8 ft., 61 pipes.
6. Melodia, 8 ft., 61 pipes.
7. Dulciana, 8 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Fugara, 4 ft., 61 pipes.
10. Violin, 4 ft., 61 pipes.
11. Flute Octaviante, 4 ft., 61 pipes.
12. Quintflöte, 2½ ft., 61 pipes.
13. Piccolo, 2 ft., 61 pipes.
14. Cornet, 5 rks., 305 pipes.
15. Cor Anglais, 16 ft., 61 pipes.
16. Clarinet, 8 ft., 61 pipes.
17. Vox Angelica, 8 ft., 61 pipes.

SOLO ORGAN (7 registers, 366 pipes, 32 bells. Eight-inch wind. Unexpressive.)

1. Stentorphone, 8 ft., 61 pipes.
2. Keraulophon, 8 ft., 61 pipes.
3. Philomela, 8 ft., 61 pipes.
4. Hohlpfiffe, 4 ft., 61 pipes.
5. Piccolo Harmonique, 2 ft., 61 pipes.
6. Tuba Mirabilis, 8 ft., 61 pipes.
7. Carillons, 4 ft., 32 notes.

PEDAL ORGAN (16 complete registers, 800 pipes. Four-inch wind.)

1. Open Diapason, 32 ft., 30 pipes.
2. Open Diapason, 16 ft., 30 pipes.
3. Violone, 16 ft., 30 pipes.
4. Dulciana, 16 ft., 30 pipes.
5. Bourdon, 16 ft., 30 pipes.
6. Quint, 10½ ft., 30 pipes.
7. Bell Gamba, 8 ft., 30 pipes.
8. Octave, 8 ft., 30 pipes.
9. Violoncello, 8 ft., 30 pipes.
10. Flöte, 8 ft., 30 pipes.
11. Super Octave, 4 ft., 30 pipes.
12. Cornet, 5 rks., 150 pipes.
13. Contra Bombarde, 32 ft., 30 pipes.
14. Trombone, 16 ft., 30 pipes.
15. Posaune, 8 ft., 30 pipes.
16. Clarion, 4 ft., 30 pipes.

There were fifteen mechanical registers. Five of the couplers were "operated by pneumatic power and controlled by thumb knobs plated over the great keyboard." There were fourteen pedal movements. A summary showed that the instrument had ninety-six registers and 6,237 pipes. The action was tracker-pneumatic.

In his description of the various pipes the organ builder included some interesting comment, picturing the tone of each set of pipes. Of the vox humana he wrote that it was "one of the most successful imitations of the human voice ever produced." The carillons in the solo evidently were an experiment and it was provided that they were "to be removed if not successful."

#### Scheme of Organ as It Is Now

The specification of the rebuilt instrument, as designed by John A. Bell and constructed by the Austin Company, has eighty-four stops and the tonal resources are as follows:

GREAT ORGAN (18 registers, 2 borrows).  
\*Double Open Diapason, 16 ft., 73 pipes.  
Open Diapason (new, scale 38; own chest), 8 ft., 73 pipes.

\*Bell Open Diapason, 8 ft., 73 pipes.  
\*Small Open Diapason, 8 ft., 73 pipes.  
\*Viola d'Amour, 8 ft., 73 pipes.

Grosse Flöte (new, very large scale), 8 ft., 73 pipes.

\*Doppel Flöte, 8 ft., 73 pipes.

\*Clarebelle, 8 ft., 73 pipes.

\*Gemshorn, 8 ft., 73 pipes.

\*Viola d'Amour, 8 ft., 73 pipes.

\*Octave, 4 ft., 61 pipes.

\*Flute Harmonique, 4 ft., 61 pipes.

\*Twelfth and Fifteenth, 11, 122 pipes.

\*Cornet, 7 rks., 427 pipes.

\*Mixture, 4 rks., 244 pipes.

Tuba Major (new, ten-inch wind), 16 ft., 73 pipes.

Harmonic Tuba (new, ten-inch wind), 8 ft., 73 pipes.

Clarion (new ten-inch wind), 4 ft., 61 pipes.

Harp (from Solo), 61 notes.

Chimes (from Echo), 25 notes.

SWELL ORGAN (19 registers).  
\*Bourdon, 16 ft., 73 pipes.  
Open Diapason (new, very large scale), 73 pipes.

\*Second Open Diapason, 8 ft., 73 pipes.

\*Sallcional, 8 ft., 73 pipes.

\*Voix Celeste (new), 8 ft., 73 pipes.

\*Spitz Flöte, 8 ft., 73 pipes.

\*Flute Celeste (new), 8 ft., 73 pipes.

\*Stopped Diapason, 8 ft., 73 pipes.

\*Quintadena, 8 ft., 73 pipes.

Gross Flöte (new, open bass), 8 ft., 73 pipes.

\*Traverse Flute, 4 ft., 61 pipes.

\*Octave, 4 ft., 61 pipes.

\*Mixture, 5 rks., 305 pipes.

\*Contra Fagotto, 16 ft., 73 pipes.

\*Cornopean, 8 ft., 73 pipes.

\*Oboe, 8 ft., 73 pipes.

Vox Humana (new), 8 ft., 73 pipes.

\*Clarion, 4 ft., 61 pipes.

String Organ, 5 rks. (separate swell-box), 365 pipes.

CHOIR ORGAN (13 registers, 1 borrow).

\*English Diapason, 8 ft., 73 pipes.

\*Geigen Principal, 8 ft., 73 pipes.

\*Flute Celeste, 8 ft., 73 pipes.

Concert Flute (new), 8 ft., 73 pipes.

\*Dulciana, 8 ft., 73 pipes.

Unda Maris (new), 8 ft., 61 pipes.

\*Flute Octaviante, 4 ft., 61 pipes.

\*Piccolo, 2 ft., 61 pipes.

\*Mixture, 5 rks., 305 pipes.

\*Cor Anglais, 16 ft., 73 pipes.

Clarinet (new), 8 ft., 73 pipes.

Orchestral Oboe (new), 8 ft., 73 pipes.

Bassoon (new), 8 ft., 73 pipes.

String Organ, 73 notes.

SOLO ORGAN (fifteen-inch wind, 10 registers, 1 borrow).

\*Open Diapason (old Stentorphone), 8 ft., 73 pipes.

Major Flute, 8 ft., 73 pipes.

Hohlpfiffe (Hohl Flöte), 4 ft., 61 pipes.

Tuba Major, 8 ft., 73 pipes.

Stentorphone, 8 ft., 73 pipes.

\*Philomela, 8 ft., 73 pipes.

Tuba Mirabilis, 8 ft., 73 pipes.

French Horn, 8 ft., 73 pipes.

Corno di Bassetto, 8 ft., 73 pipes.

String Organ, 73 notes.

Harp, 61 notes.

ECHO ORGAN (playable from Solo; 7 registers).

\*Aeoline, 8 ft., 73 pipes.

Vox Angelica (new), 8 ft., 73 pipes.

Rohr Flöte, 8 ft., 73 pipes.

Keraulophon Celeste, 2 rks. (one rank new), 134 pipes.

\*Chimney Flute (old Fugara), 4 ft., 61 pipes.

Vox Humana, 8 ft., 73 pipes.

Chimes, 25 notes.

PEDAL ORGAN (17 registers, 2 borrows).

\*Diapason, Double Open, 32 ft., 44 pipes.

\*Open Diapason, 16 ft., 44 pipes.

\*Violone, 16 ft., 44 pipes.

\*Bourdon, 16 ft., 44 pipes.

\*Octave, 8 ft., 44 pipes.

\*Cello, 8 ft., 44 pipes.

\*Flute, 8 ft., 44 pipes.

\*Super Octave, 4 ft., 44 pipes.

\*Cornet, 5 rks., 229 pipes.

\*Bombarde (fifteen-inch wind), 32 ft., 44 pipes.

\*Trombone (fifteen-inch wind), 16 ft., 44 pipes.

\*Posaune (fifteen-inch wind), 8 ft., 44 pipes.

\*Clarion (fifteen-inch wind), 4 ft., 44 pipes.

\*Gedeckt (from old Choir—in Choir box), 16 ft., 44 pipes.

Dolce Flute (extension of above), 8 ft., 44 notes.

Fagotto (from Swell), 16 ft., 44 notes.

String Organ (from Swell), 44 notes.

\*Pipes from old organ.

\*Open Chest. \*Enclosed Section.

Mr. Bell's original plan included console preparation for the addition of fifteen stops (pipes all from the old organ), but this project was not carried out.

Valuable information for the writing of this paper has been obtained from the records on file at the Cincinnati Music Hall, the Public Library and the Historical and Philosophical Society of Ohio Library, including (in addition to sources already quoted) the souvenir program of the third May Festival of 1878 and the Music Hall golden jubilee celebration program of 1928. The writer also gratefully acknowledges his indebtedness to others who have supplied information or permitted examination of documents in their possession, among whom are Charles W. Bauer, Joseph Spencer Graydon, Sidney C. Durst, Mrs. Lillian Arkell Rixford, Mrs. Lillian Tyler Plogstedt and J. Hernan Thuman.

Haydn's "Creation" was sung at the Church of the Comforter in New York City at a special musical service April 18 under the direction of Miss Lillian Carpenter, F. A. G. O., organist and director. The oratorio was presented by a chorus of twenty-two volunteers, with the aid of eight soloists.

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## Easter Music of 1937 Showed Not Enough New Output Listed

By HAROLD W. THOMPSON, Ph.D., Litt.D.

Because Easter came this year at a time which was awkward for recording in *THE DIAPASON*, I received fewer programs than usual. There were enough of them, however, to show trends that are interesting and probably useful. I shall therefore make brief mention this month of some of my conclusions. I must say in advance, however, that I cannot mention all programs received, partly because some of them did not have the organist's name. When you are sending me your service lists, please be sure that your name is underlined so that I shall not have to seek for it through the program and perhaps not find it after all.

My impression is that not so much new music was used as the composers and publishers have a right to expect. I received a beautifully printed service list from the New York district with not one number more recent than 1900; I venture to think that the same program may have been sung in 1900. On the other hand, there is D'Alton McLaughlin at the Yorkminster Church in Toronto. He not only used Dr. Whitehead's new anthem, "If Ye Then Be Risen with Christ"—which happened to be dedicated to him—but tried two new carols edited by Dickinson—"Now Christ Is Risen" (twelfth century) and "Our Lord Jesus Kneled in the Garden" (Swiss); and, in addition, he did American composers the honor of using Sowerby's "Risen Lord" and Macfarlane's "Christ Our Passover"—also Harvey Gaul's Breton carol, "The Three Lilies."

That Swiss carol of Dr. Dickinson's was by far the most popular new number of 1937. It was used by Charles Black (Passaic), Miss Florence Haskin (Bridgeport, Conn.), R. E. Marryott (Jamesburg, N. J.) and many others. It is evidently here to stay. Another new number that seemed to attract was Edmundson's "Bethlehem's Own" (R. W. Hays, Muskegon). The Dickinson carol that has leaped ahead of the others in popularity is the Spanish one, "In Joseph's Lovely Garden" (N. Lindsay Norden, Germantown, Pa.). The Norwegian one edited by Dickinson is a good second, "This Glad Easter Day" (C. H. Finney, Erie, Pa.). His "By Early Morning Light" is near the top also (E. Tutchings, New York).

Dr. Whitehead's "Awake, the Morn Is Here" is perhaps the favorite among his carols (Dr. Williams, New York, and Thomas Moss, Washington, D. C.). There are others, including his "Up, Up, My Heart" (F. Haskin, Bridgeport) and the Dutch carol, "Today Did Christ Arise" (St. Mary's, New York).

Professor Van Denman Thompson's "Spring Bursts Today" continues to rank among the most popular (F. Erickson, Baltimore). The arrangement by Dr. H. A. Matthews of Sibelius' "O Morn of Beauty"—part of the "Finlandia"—is increasing in popularity, if anything (P. A. Humiston, Grand Rapids, and E. M. Nye, Seattle). I noticed that Dr. Matthews' "Three Women Went Forth" is still used (C. A. Rebstock, Cleveland), as it deserves to be; and his ever-popular cantata "The Life Everlasting" was performed by so distinguished a choir-master as G. W. Volkel in Brooklyn. (Sometimes we wonder whether the brilliant young men fully appreciate what the two Matthews gave to American music.) Dr. Matthews' brother, the lamented J. Sebastian, is with us in performances of his "Paschal Victor," sometimes used in sections as anthems, as Mr. Tutchings did in New York; also, his lovely chorale prelude on the "Christe Redemptor" is used often at Easter.

Macfarlane's "Christ Our Passover" is frequently sung by the choirs that want a brilliant anthem (S. R. Avery, Minneapolis). Or there is Dr. J. H. Rogers' "I Declare unto You" (Mrs. R. D. Garver, Kansas City, Mo.). Out in Cleveland G. R. Howerton did MacKinnon's "Lo, the Dawn of Resurrection." In New York Dr. David McK. Williams performed Philip James'

"Hail, Dear Conqueror." But the big anthem seems to be used less often at Easter now. To be sure, we had Miss Roberta Bitgood's antiphonal arrangement of the Cologne tune entitled "Joy Dawned Again" (E. D. Clark, Wilkes-Barre); it got a good start this season and undoubtedly will be used next year by choirmasters who wish to combine junior with senior choirs antiphonally.

The only big English anthem by a modern composer which holds its own is Bairstow's "The Promise Which Was Made"; and apparently the only Victorian or late Victorian anthem which still appeals much to the choir-masters who reported to me is Martin's "As it Began to Dawn" (J. R. Williams, Sewickley, Pa.).

The most popular organ compositions are still the ones by Ravanello, Gaul, Johnston, published by J. Fischer. Of course, there is a lot of Bach done, mostly the chorale preludes of Easter or the big, jubilant fugues. For example, A. Steuterman at Memphis used Bach's "Today Triumphs the Son of God," using organ and trumpets. The French pieces that stand up best are evidently the pair by Dubois: "Alleluia" (R. K. Biggs, Hollywood, Cal., and B. N. Scudder, New York) and the "Hosanna" (R. K. Williams, Jersey City). For more modern pieces there is Dr. Diggle's "An Easter Meditation" (J. L. Lewis, San Francisco). I should like to have heard W. J. Marsh's "Paschal Suite" played at the First Presbyterian Church in Fort Worth, Tex.

Now suppose we look at some good and typical programs, none of them complete as given, but suggestive in the parts presented here:

**Church of the Covenant, Cleveland, Easter Vespers (C. A. Rebstock):**  
Organ, "Spring Song," Macfarlane.  
Harps and organ, "Exaltation," Dickinson.

Antiphonal service with the minister, "The Resurrection," Dickinson.  
Chorale, "Alleluia," Palestrina.  
Carol, "A Joyous Easter Song," Dickinson.

Carol, "Christ Is Risen," Gaul-Russian.  
Carol, "The Three Lilies," Gaul-French.  
Carol, "Three Women Went Forth," H. A. Matthews.

Carol, "Christ Is Risen," Mueller-Bohemian.  
Carol, "Three Marys," H. A. Matthews.  
Carol, "Spring Bursts Today," V. D. Thompson.

Carol, "Cristo Trionfante," Yon.  
Carol, "In Joseph's Lovely Garden," Dickinson-Spanish.  
Harps and organ, Meditation, Nietzsche.

**First Baptist, Canton, Ohio (Miss M. A. List):**

Organ, "Easter Morning with Pennsylvania Moravians," Gaul; Chorales, "Now Thank We" and "Jesu, Priceless Treasure," Cruger-Bach.

Carol, "This Glad Easter Day," Dickinson-Norwegian.  
Motet, "Salvation Is Created," Tschernokoff.

Carol, "Spring Bursts Today," V. D. Thompson.

Carol, "Easter Bells," Christiansen.  
Chorale for trumpets and organ, "Now Let Every Tongue," Bach.

Carol, "In Joseph's Lovely Garden," Dickinson-Spanish.  
Anthem, "White Lilies of Our Lord," Dickinson.

**First Presbyterian, Greensboro, N. C. (G. M. Thompson):**

Vesper Service on the Life of Christ—  
Prelude—"Easter Morning on Mount Rubidoux," Gaul.

The Nativity—Octet, "Angels and Shepherds," Bohemian carol.  
Virgins' Lullaby—"Sleep, Little Dove" (alto), Alsatian carol.

Stilling of the Waters—"Fierce Was the Wild Billow," Noble.  
Teachings of Christ—"Lord's Prayer," Forsythe.

Triumphal Entry—Chorus, "Jerusalem," Parker.

## NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC Church and Choral Music Institute

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"The Junior Choir." Lectures with daily demonstrations by a junior choir.

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Lecture, demonstration, recital.

HORACE WHITEHOUSE, CHARLES A. SHELDON,  
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"The Organist and the Organist's Problems." Lectures, recitals.

For program address Oliver S. Beltz, Chairman of the Church and Choral Music Department, Northwestern University, Evanston, Illinois.

Last Supper—Bass solo, "Hymn of the Last Supper," Demarest.

Sorrows of Christ—Tenor, "Thy Rebuke" and "Behold and See," Handel.  
Crucifixion—"Father, Into Thy Hands" (tenor), Dubois; "There Is a Green Hill" (soprano), Gounod.

Resurrection—Chorus, "Come, See the Place," Parker; soprano, "I Know That My Redeemer," Handel.

Ascension—"Unfold, Ye Portals," Gounod.

(Professor Thompson let his congregation hear old and familiar numbers unified in one service.)

**First Baptist, Rome, N. Y. (C. F. Read):**  
Scenes in the Life of Christ—

Prelude—"Gloria Domini" (Noble), "Easter Spring Song" (Edmundson) and "Song of Triumph" (Mueller).

His Ministry—Choir, "O Lamb of God," Reiff; "I See Him Everywhere" (solo), Turner-Maley.

His Suffering and Death—"Before the Crucifix" (solo), LaForge; "Sheep and Lambs," MacKinnon; "Hymn of the Last Supper" (solo), Demarest.

His Resurrection—"As it Began to Dawn," Foster; "Christ Is Risen," Dressler; "On Wings of Living Light," J. S. Matthews.

The New Life—"I Only Know," V. D. Thompson; "Hymn Exultant," Clokey.

A few programs for Palm Sunday bore interesting suggestions. Miss Haskin at Bridgeport used Dickinson's new arrangement for choir of his solo "Roads." Mr. Marryott, at Jamesburg, N. J., used the following organ numbers: "Jesu Crucifixus," Edmundson; "When I Survey," McKinley; "Stabat Mater," Kreckel. Mr. McLaughlin in Toronto used the big "Psalm 24" by Lili Boulanger.

When William Ripley Dorr sent me his Easter program he enclosed a booklet about his "St. Luke's Choristers," the sixty boys and men that we have been hearing at the "movies." The list of pictures for which they have sung includes "Bright Eyes," "Midsummer Night's Dream," "Good Fairy," "Tale of Two Cities," "San Francisco," "Romeo and Juliet," "Green Light," "Rainbow on the River," "When You're in Love" and "The Prince and the Pauper." I wish I could convey to the producers the gratitude of all our guild for the delightful singing of Mr. Dorr's accomplished choir. He and Father Finn, with whom he was formerly associated, must be very proud of the lovely tone which these boys achieve with such apparent ease. It must give foreign audiences a good impression.

**Mrs. Orcutt's Anniversary Celebrated.**

Mrs. Dwight C. Orcutt was honored at a reception in the parlors of the Glencoe, Ill., Union Church April 18. The occasion marked the completion of twenty-five years as organist and

choir director of the church by Mrs. Orcutt. The reception, a surprise affair, was held from 4 until 6 o'clock in the afternoon. Friends of Mrs. Orcutt, both residents of Glencoe and of nearby communities, as well as those who live at greater distances, tendered their congratulations. In the musical part of the program Mrs. Marie Zandt, soprano, and Mrs. Audley Harnsberger, violinist, were participants. William H. Scott presided over the program, while Bernard Peacock Smith, chairman of the committee in charge, introduced George J. Pope, who outlined the musical history and development of the church during the last twenty-five years and paid high tribute to Mrs. Orcutt for her leadership. At the conclusion, there was presented to Mrs. Orcutt, on behalf of the church, a large sterling silver flower basket filled with a large bouquet.

**To Rebuild Flood-Damaged Organ.**

The First Baptist Church of Paducah, Ky., which was recently damaged by the flood, has ordered a two-manual organ from George Kilgen & Son. In the building of this organ several ranks of pipes that were not damaged will be used. Negotiations were conducted by the Cincinnati factory branch.

David Hugh Jones

Westminster Choir School

PRINCETON, NEW JERSEY

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Bethel Presbyterian Church

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Organist and Choirmaster

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## DEFENSE HAS ITS TURN IN THE HAMMOND CASE

[Continued from page 1]

noticed that he had in his hand a copy of THE DIAPASON, while Colonel William T. Chantland, the government counsel, likewise was armed with a copy, which was a cause of some alarm, no doubt, to friends of THE DIAPASON—if any—in the court-room. Dr. Barnes was to be examined as to a concise and informative statement he had written for this paper describing the tone analyzer used by Dr. C. P. Boner and which served in making the analyses of the harmonics in various organ pipes as compared with similar imitative effects in the Hammond. After some argument Mr. Barnes' description was entered in the record. Lynn A. Williams, counsel for the Hammond Company, declared that the witness had shown himself to be not qualified to testify as to the machine used by Dr. Boner. When overruled on this point Mr. Williams ventured to say that what Dr. Barnes had written and THE DIAPASON had printed was "irrelevant and immaterial," but again the judge could not be convinced.

### Test Pieces Subject of Discussion

The next issue brought up concerned the six pieces played on the Hammond and on the University of Chicago organ for the jury at the tests fully described in the April issue. Dr. Barnes was asked why he selected the particular compositions that were listed. After a clash between the lawyers that temporarily dispelled the spirit that had prevailed as the session opened, Colonel Chantland asked: "Were these six pieces selected because they tended to show the characteristics of ordinary organ music and at the same time would be fair to the Hammond?" An objection by Mr. Williams was sustained and the question was worded to read thus: "Will you tell your object in selecting these pieces?" Mr. Barnes' answer was: "To demonstrate whether standard organ music could be played on the Hammond without compromise." Next Barnes' "The Contemporary American Organ" was produced and there was read into the record what the author said to the effect that Helmholtz was "the first to demonstrate that the quality of musical tones depends entirely on the presence or absence of upper partials."

Under cross-examination Dr. Barnes was asked as to the Widor Toccata and the Bach chorale prelude "Jesus, Joy of Man's Desiring" and why he selected these compositions. He explained that the former, a standard organ piece, played by recitalists generally, would bring out what the performer would do on the manuals of the Hammond to offset the shortage of pedal notes, while the Bach prelude was intended "to give Hammond a break."

As the first witness for the defense Mrs. Majel Latay, a stenographer for the Hammond attorneys, was placed on the stand to answer questions concerning instructions given to the judges, etc., at the university test, and to show, Mr. Williams said, that some of the witnesses gave mistaken answers, but Judge Horner could not see the relevancy of this as each witness had the opportunity to testify as to the proceedings at the university chapel and counsel had an opportunity to cross-examine these witnesses.

### Tells of List of Thirty Pieces

John Hammond, organist and member of the Hammond staff, was the next defense witness. He stated his age *sotto voce*, but his occupation *mezzo forte* as that of "organist and musical adviser to the organ sales department of the Hammond Clock Company." He also stated that he was not related to Laurens Hammond. He recited in detail his training, in support of the assertions that he was an organist, from the time he received his initial instruction under Frank Wright from 1912 to 1914, through a long church and theater career. He testified that he had made the list of thirty selections used in one of the university aural tests and had talked the list over with Porter Heaps.

Q.—Were the selections made in a

way to provide a fair comparison between the two instruments? A.—Yes.

For the next half-hour counsel and the witness reviewed the list to show that it contained standard pieces and recognized transcriptions familiar to organists. After the list had gone through the process of entering the voluminous record of the trial, Mr. Hammond presented a diagram of the chapel showing the location of the loud-speakers on the night of the test and there were many questions as to the setup of the registrations on the chapel organ for that night.

### Porter Heaps Takes Stand

After luncheon Porter Heaps, well-known Chicago organist, was placed on the stand and went through the routine of revealing his age and his training as an organist. He stated that he had been engaged by the Hammond Company for the last two years and had given many recitals in various cities on their instrument. He denied that there had been any rehearsing of the five selections he played at the university test in March. As to the Widor Toccata, he said that it had nine bars on the pedal that were beyond the reach of the Hammond pedal keyboard. Three of the five selections chosen for the test, he said, were above the Hammond range, and he declared that selections more difficult to perform on the electronic organ could not have been picked.

A major disturbance arose over a question by Mr. Williams as follows: "Please state your opinion as to whether it was usual or unusual, average or nonaverage, typical or nontypical to find among five selections three in which the melody carried in the pedal notes ran above the high C on the Hammond pedal keyboard?" Mr. Heaps replied that it was "very unusual." Colonel Chantland's motion that the answer be stricken from the record was overruled, but further questions along the same line provoked Judge Horner to say that Mr. Williams had already asked the same thing three times, which aroused counsel's indignation to the *sforzando* point. After Mr. Williams had made it clear to the government attorney that "you have been leading the witness right along and I'm through," Colonel Chantland suggested that "now if you will revert to an ordinary tone let's proceed."

Under cross-examination Mr. Heaps explained how he made the registration of the Hammond for the chapel trials. For the Toccata he set up the high pedal notes on the manual in the same octave. There were also some questions as to the registration for "Hark, the Herald Angels Sing," evidently with the object of discovering what sort of accompaniment is most suitable for the angels.

C. V. Merrill of the Hammond staff, the next witness, presented various pictures and drawings of the University of Chicago Chapel for the record. He was not cross-examined.

### Laurens Hammond Gives His Theories

Laurens Hammond occupied the stand for the last hour of the afternoon. He testified that he was the patentee of the electronic organ named for him. Mr. Williams opened the examination with the question: "What education and experience as to the electrical, acoustical and mathematical issues raised, and as to the history and nomenclature of pipe organs do you possess?" The witness answered that he was graduated from Cornell University in engineering in 1916 and that he was qualified as to the electrical, acoustical and mathematical questions, but not qualified as to the musical, and did not play any instrument. He knew something about pipe organs; he had little knowledge as to the history of the organ, or its nomenclature, but did know his physics. He explained that as to the issues involved one was dealing with questions partly artistic and partly physiological. Hearing, he pointed out, has "come to be a little science in itself." He read the definition of sound in the Encyclopedia Britannica. Then he walked over to the console of his organ. Much had been said in this case, he began, about harmonics, and "I would like to explain it in my way." To a deeply in-

## The Ernest M. Skinner & Son Company

follow, with uncompromising fidelity, the tonal and mechanical principles developed by Mr. Skinner. The tonal splendor of the organs in the Cathedral of St. John the Divine, New York City, the Chapel at Princeton University, the Hill Auditorium at Ann Arbor, Michigan, the Chapel at Girard College, Philadelphia, and Chicago University and St. Bartholomew's and Trinity Churches, New York City, are noteworthy examples, built upon these principles.

### ORGAN HALL METHUEN, MASS.

terested group he demonstrated with his oscillograph his theories and ideas. In the midst of the recital court adjourned for the day.

### FOR SCRANTON, PA., CHURCH

#### Kilgen Will Install Three-Manual in Holy Family Edifice.

A three-manual Kilgen organ has been ordered for Holy Family Church, Scranton, Pa., by Father Stephen Kollar, the pastor. The instrument will be installed in the gallery and will be screened by panel work and display pipes of Roman design. The stop list was prepared by Father Joseph Korman, who acted in an advisory capacity to Father Kollar. A drawknob console will be used. The specification of the organ is as follows:

**GREAT ORGAN.**  
(Four and one-half-inch wind pressure.)  
Double Diapason, 16 ft., 73 pipes.  
First Diapason, 8 ft., 73 pipes.  
Second Diapason, (16-ft. Double Diapason extended), 8 ft., 12 pipes.  
Clavichord, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute (Clavichord extended), 4 ft., 12 pipes.  
Fifteenth (from 4-ft. Octave), 2 ft., 61 notes.  
Tromba (seven-inch wind pressure), 8 ft., 73 pipes.

**SWELL ORGAN.**  
(Five-inch wind pressure.)  
Lieblich Gedeckt, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt (Lieblich extended), 8 ft., 12 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute d'Amour (Gedeckt extended), 4 ft., 12 pipes.  
Salleet (Salicional extended), 4 ft., 12 pipes.  
Flautino (from Flute d'Amour), 2 ft., 61 notes.  
Dolce Cornet, 3 ranks (12-15-17), 183 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**  
(Four and three-fourths-inch wind pressure.)  
Dulciana, 16 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Dulciana, (16-ft. Dulciana extended), 8 ft., 12 pipes.  
Flauto Traverso (Concert Flute extended), 4 ft., 12 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

**PEDAL ORGAN.**  
(Four and one-half to six-inch wind.)  
First Diapason, 16 ft., 32 pipes.  
Second Diapason (from Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Dulciana (from Choir), 16 ft., 32 notes.  
Octave (First Diapason extended), 8 ft., 12 pipes.  
Bass Flute (Bourdon extended), 8 ft., 12 pipes.  
Still Gedeckt (from Swell), 8 ft., 32 notes.  
Flute (Bass Flute extended), 4 ft., 12 pipes.

### Hear R. Deane Shure's Symphony.

R. Deane Shure's symphony "Circles of Washington" was performed at the National Federation of Music Clubs convention in Indianapolis April 29 by the National Symphony Orchestra, Hans Kindler conducting. The work was received with enthusiasm, the composer and conductor being called to the stage several times. The symphony depicts scenes in and about four of Washington's famous circles: Logan, Dupont, Observatory and Thomas. Mr. Shure has been commissioned by the D. C. Federation to write a symphony based on American folk-tunes chronologically. For the four movements he is using Indian, mountain, Negro and cowboy music.

### Jamison with Austin Organs, Inc.

J. B. Jamison, well-known organ expert, has been appointed Pacific coast representative of Austin Organs, Inc. He will also act as a consultant on tonal matters for the new firm. Mr. Jamison has been prominent on the Pacific coast for many years, except for a period when he was at the Austin factory in Hartford, Conn. His headquarters are in San Francisco, where he makes his home.

# NEW STOP DESIGNED BY GEORGE LA MARCHÉ

## NAMED "MELODIC CELESTE"

Double-Mouthed, Tapered Wood Pipes,  
Partitioned in Middle, Produce  
Tone of Rare Beauty—Search  
for Novel Organ Voices.

One of those organ men who are devoting their time to the production of new tone colors in the organ is George E. LaMarché of Chicago, who at his pleasant workshop in the north-west suburb of Norwood Park has devoted the last few months to perfecting a novel stop originated by him. It is called "melodic celeste" and has a quality of rare beauty and of distinct individuality. It consists of wooden tapering pipes, double-mouthed, divided in the middle by a partition. The idea came to Mr. LaMarché, as do ideas to geniuses, by night, and he lost no time in making one pipe. When he had perfected this to the point where he felt that he had something to present to the organ world he built an entire set and it is on display and ready to be played and heard at the LaMarché factory.

In the midst of much effort to improve organ ensemble, new tone elements have been brought forward seldom in the last decade, and when Dr. George A. Audsley was among the living he made the statement that in his day nothing new in organ tone had been developed. This fact makes a hearing of the new LaMarché stop of marked interest. The first impression is that of a flute celeste, though one recognizes something new and appealing in the tone from the tapered wood pipes. Mr. LaMarché speaks of his idea and of the resulting melodic celeste in these words:

"It has long been my theory that if wood is selected with great care and that if proper rules for thickness of the sides of the pipes are worked out, this material would be found to enhance real beauty of tone. For the first time a tapered wood stop has been produced which has a central partition running through the pipe lengthwise. This central partition divides the pipe in the center, and each side has its separate mouth and tuner, besides a device for regulating the wind supply which each side should take. One side is tuned sharp to the normal pitch and the results obtained are a celeste in one pipe. What was unexpected was the fact that each side seems to augment the tone of the other side through the sympathetic vibration of the wood walls. The resultant tone is one of great beauty, and the only valid explanation for this surprising result is the material used. The wood was selected with great care. Sitka spruce seems to be the best variety to use, and the side walls look very much like the top of a high-grade violin. In placing the wood in glue clamps just the right pressure must be used, so that the wood fibers are not distorted.

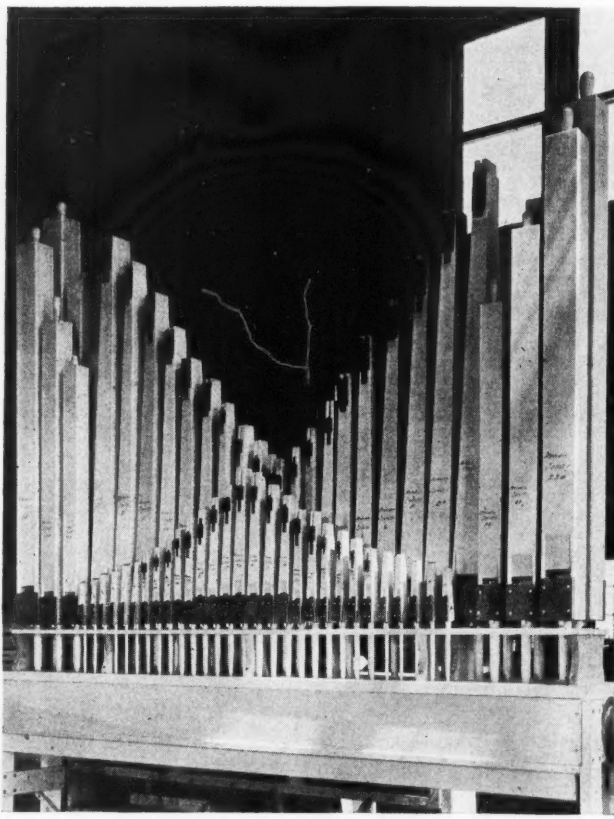
"It is rather hard to tell at first just where the new tone quality will find its place in organs which are already built, but it seems probable that it will fill a real need on the great organ of a two-manual instrument as an accompaniment stop. On a three-manual it belongs unquestionably on the choir. In a four-manual it would fit either the choir or echo organ.

"Owing to the shape and unique qualities of the stop, it is necessary to place it on its own wind chest; but this chest has been designed by its builders in a compact manner, so that this 8-ft. stop of sixty-one pipes takes up surprisingly little room.

"The action work of organs has been perfected to the point where almost any modern action is astonishingly reliable and efficient. The tonal resources of organs, on the contrary, will repay unending research. There is a vast field here which has been neglected for years, and I hope that by this description an impetus can be given to the work in the voicing rooms throughout the country that will stimulate real progress for our industry."

George LaMarché might be called a young veteran among organ experts. He began his career with the Austin

# SET OF MELODIC CELESTE PIPES DESIGNED BY LAMARCHE



Organ Company at Hartford and later represented that company in Atlanta and then in Chicago. In both cities he had a very large acquaintance among organists and after he went into business for himself he became the "family physician" to many instruments in the Chicago district. His unflinching cheerfulness and a desire to be helpful have cemented the cordial relations with the organ fraternity which he enjoys.

Mr. LaMarché has applied for patents on the construction of the new stop.

## Camp Wa-Li-Ro Opens June 21.

Camp Wa-Li-Ro, the summer choir school and camp of Ohio, opens at Put-in-Bay, in Lake Erie, June 21. Choir boys are given the opportunity of a summer outing in the beautiful island district of Lake Erie, with two hours a day of choir training and a daily service. The camp is affiliated with the School of English Church Music, London, Dr. Sidney Nicholson, director. The English system of speech rhythm chanting is taught, with a repertoire of hymns and simple anthems. A conference and school for choir-masters is held the week of July 5. The special faculty includes Ray Brown, A. A. G. O., director of music at the General Theological Seminary, New York City; J. William Jones, Cathedral of All Saints, Albany; John Gordon Seely, Trinity Church, Toledo, and the Rev. John W. Norris, Philadelphia, head of the commission on church music of the diocese of Pennsylvania. The work is done mornings and evenings, leaving the afternoons free for boating, swimming, tennis and other sports. Bishop Rogers of Ohio is the president and the Rev. E. G. Mapes of Cleveland executive vice-president. Paul Allen Beymer, dean of the Northern Ohio Chapter, A. G. O., directs the music, with Laurence Jenkins, master of the choristers.

## Long Summer Tour for McAmis.

Hugh McAmis, the New York organist and composer, will depart June 30 on the Roma for a foreign tour in which he expects to cover more than 14,000 miles. He will visit twelve countries, including the Holy Land, Egypt, Russia and many islands of the Mediterranean. On June 7 Mr. Mc-

Amis will play the last recital of this season on the new Möller organ in the parish-house of All Saints', Gretna, Scotland.

# BACH RECITAL BY GRIDLEY

## Cumberland Organist Gives Annual "One-Man Bach Festival."

John S. Gridley gave his second annual recital of organ compositions of Johann Sebastian Bach at the Center Street Methodist Church of Cumberland, Md., May 4. He was assisted by Robert Crone, trombonist. The audience was a select one, admission to the recital being by invitation. Comprehensive program notes, prepared by Mr. Gridley, helped his audience to appreciate and understand the works played, which included the Prelude and Fugue in G major, the Sixth Trio-Sonata and eleven chorale preludes. As one critic characterized it, the recital was a "one-man Bach festival," and as his motive for presenting it Mr. Gridley on the program quoted the following from Dr. Albert Schweitzer:

"It is certain that Bach festivals and everything else that we can do *ad gloriam Bach* are not what are finally needed most, but the quiet, modest work of thousands of unknown men, who go to Bach for nothing more than their own inner satisfaction, and love to communicate these riches to their neighbors. Only to people like these will he truly reveal himself."

## Work of Mrs. Victor Clark in Atlanta.

Mrs. Victor Clark has had a busy and highly successful musical season at the Peachtree Christian Church, Atlanta, Ga. At Christmas Joseph W. Clokey's new cantata "Christ Is Born" was sung before a packed church. March 7 a hymn festival was held. It was the first program of this kind and was well received. Feb. 21 excerpts from Mendelssohn's "Elijah" were sung and on Palm Sunday selections from Stainer's "Crucifixion." A series of "evening bells services," in which the musical numbers are all based on a certain theme, was closed on Easter evening with Thompson's "Spring Bursts Today," the Russian "Alleluia, Christ Is Risen," arranged by Harvey B. Gaul; Gounod's "Unfold, Ye Portals," and the Handel "Hallelujah Chorus."

1915 — SCHOOL FOR CHURCH MUSIC — 1937

# WELLESLEY COLLEGE

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MISS MARIAN DeC. WARD, Secretary

180 Commonwealth Ave.

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## Hymn Society Holds Spring Meeting at Miss Perkins' Home

THE HYMN SOCIETY OF AMERICA.  
President—Oliver Huckel, S. T. D., 47 Claremont Avenue, New York.  
Vice-Presidents—William C. Covert, D. D., Germantown, Pa., and Earl Marlatt, Litt. D., Boston, Mass.  
Corresponding Secretary—Emily S. Perkins, Riverdale-on-Hudson, N. Y.  
Recording Secretary—Marquerite Hazzard, Pelham, N. Y.  
Librarian—William W. Rockwell, D. D., New York.  
Treasurer—Edith Holden, Rock Ridge, Greenwich, Conn.

By PHILIP S. WATTERS

The usual spring meeting of the Hymn Society of America was held May 8 in the delightful home and garden of Miss Emily Perkins at Riverdale, N. Y., where a goodly number enjoyed the fine fellowship, delicious luncheon and scholarly program of the day. The president, Dr. Oliver Huckel, presided.

Fifteen years ago the society began as a little group of poets, composers and hymn-book editors. After some years membership was broadened to include other hymn-lovers as associate but non-voting members. At this meeting a further step was taken in adopting a revision of the constitution by which voting privileges are to be granted all classes of members. This is an evidence of the growing vision and program of the society; for while the smaller circle of creative hymnologists still enjoys the distinction of active membership, the society will exert a wider influence in improving the standards of church music and hymnody in America.

Another important action taken was the inclusion of a new article defining the relationship between the Hymn Society of America and affiliated societies or chapters. Encouraging reports were received of work being done by the chapters in Chicago and Boston, while from the Philadelphia society came a warm greeting by Dr. Luther D. Reed.

Word was brought of the formation of the Hymn Society of Great Britain Chaplain Tiplady of London, a loyal member of the American society, had long advocated such a step. It was reported that the Archbishop of York had accepted the presidency of the British group, while Sir Walford Davies is its vice-president. The recent visit to America of Frederick J. Gillman, one of the founders of the British society, had served to place the two societies in close touch. Carl F. Price suggested an editorial project in which they might both share—the bringing up to date of Canon Julian's "Dictionary of Hymnology."

Mention was made of the great loss sustained by the society in the death of Dr. Charles N. Boyd of Pittsburgh. He had been one of its most loyal friends.

Among those present at the meeting were Dr. and Mrs. Frank D. Game-well, for a long time missionaries in China, who presented to the Hymn Society of America a copy of the newly-published and very excellent Chinese hymnal, "The Hymn-Book of Universal Praise," prepared for use in all the Christian communions in China by Professor Bliss Wiant. Mrs. Game-well is a sister of the late Dr. Edward S. Ninde, who was long a member of the society. He was the author of "The American Hymn."

Several new hymns and tunes were introduced. Among these was a hymn by Professor Howard Chandler Robbins of General Theological Seminary—"Put Forth, O God, Thy Spirit's Might," appropriately set to "Dundee"—and a setting by George W. Kemmer, organist of St. George's Church, New York, of Whittier's grand lines "O Brother Man, Fold to Thy Heart Thy Brother." Mr. Watters then read a fine missionary hymn by Dr. W. Y. Fullerton, late secretary to the Baptist Missionary Society of London, set to "Londonderry Air." The last hymn, sung by all present, was the Presbyterian centennial hymn, "God of Years,

Thy Love Hath Led Us," by Dr. Jay Glover Eldridge, dean of the University of Idaho, and a newly-elected member of the society, to the tune "Hymn to Joy."

The morning meeting was followed by a stroll through the lovely garden, which was in full flower. After luncheon the whole group went to the newly-enlarged Riverdale Presbyterian Church, of which the Rev. George Duff is the minister. Here a program of chorale preludes by Bach and Brahms was played by Dr. Henry F. Seibert, organist of the Lutheran Church of the Holy Trinity, New York. The program was concluded with a very interesting and scholarly paper on "Luther and Congregational Song" by Dr. Reed, who is a professor in the Lutheran Theological Seminary, Mount Airy, Pa., and a member of the Hymn Society of Philadelphia. He traced the important contribution of Luther's hymns to Protestantism and exhibited a copy of the very first hymn-book to contain those hymns, printed in 1524. Four of the eight hymns in it were from the pen of Martin Luther himself. Dr. Reed was asked to make this address available to all those interested, and it is hoped to have copies of it ready for distribution this summer.

Among the hymn festivals held recently were those at New Britain, Conn., April 25, under the auspices of the Hartford Chapter of the A. G. O., and at Portland, Ore., May 3, sponsored by the Oregon Chapter. The success of both these services has led to requests that they be made annual events.

### Students Enjoy Hymn Services.

Miss Theodora Bothwell, head of the music department at Taylor University, Upland, Ind., has been planning and directing hymn services for the last five or six years in connection with the morning assemblies at this school. These services have proved popular with the student body. Miss Bothwell usually builds a service around a certain subject and relates the hymns to that subject through words or tunes. Sometimes she uses a soloist, sometimes she plays an organ arrangement of a hymn-tune, but more often the congregation as a whole or in parts sings the entire service. In this way great interest in the hymns has been aroused in the minds of students.

A special service was held on Good Friday with this list of offerings for reader, soloist and congregation:

1. Introduction: Read St. John 3:16, v. 17. Hymn, "There Is a Green Hill Far Away."
2. First three hours on the cross (three sayings of Jesus referring to others): First word, St. Luke 23:34 (see Psalm 22:18); hymn, "Forgive Them, O My Father" (soloist). Second word, St. Luke 23:43; chorale, "O Sacred Head." Third word, St. John 19:26, 27; hymn, "Near the Cross Was Mary Weeping" (soloist).
3. Three hours of darkness from noon to 3 p. m. (four sayings of Jesus referring to himself): Fourth word, St. Mark 15:34 (see Psalm 22:1); hymn, "Throned upon the Awful Tree" (soloist). Fifth word, St. John 19:28, 29 (see Psalm 69:21); poem, "Calvary" (E. A. Robinson). Sixth word, St. John 19:30; hymn, "Go to Dark Gethsemane." Seventh word, St. Luke 23:46; "It Is Finished" ("Crucifixion"), Stainer (soloist).
4. Hymn: "When I Survey the Wondrous Cross."

### Life of Christ in Organ Music.

"The Life of Christ in Organ Music" was the subject of an attractive candle-light service at St. Paul's Reformed Church, Somerset, Pa., on the evening of Palm Sunday. Mrs. George L. Roth, wife of the pastor, was at the organ and was assisted by the chapel choir. She played the following compositions depicting scenes during Christ's sojourn on earth: "Ave Maria," Dethier; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "The Three Wise Men from the East," Malling; "With the Carpenters at Nazareth," Shure; choir, "On the Way to Jerusalem," from "Olivet to Calvary," Maunder; "Night," Jenkins; "Lamentation," Guil-mant; Passion Chorale, Bach; "I Know That My Redeemer Liveth," from "The Messiah," Handel-Brown; choir, "When the Dawn Was Breaking," arranged by Dickinson; "Ton-y-Botel" (fantasy on a Welsh tune), Noble.

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## MEMORY OF DR. CARL HONORED AT SERVICE

### TRIBUTE PAID IN HIS CHURCH

**Pastor, Guild Officer and Former Pupil  
Dwell on Life of Late Colleague—  
Willard I. Nevins at Organ  
and Choir Sings.**

His church and his colleagues paid a touching and eloquent tribute to the late Dr. William C. Carl at a service in his memory at the First Presbyterian Church of New York on the evening of May 5. In the place where he was in charge of the music for more than two-score years a musical program and three addresses commemorated his character and his lifework. Dr. J. V. Moldenhawer, pastor of the Old First, voiced an appraisal of the fine qualities of the late organist of his church. Frank E. Ward, sub-warden of the American Guild of Organists, who spoke in the absence of Warden Doersam, in a beautiful eulogy dwelt on the feeling of his fellows for Dr. Carl. Representing the alumni of the Guilman Organ School, which Dr. Carl founded and directed, a tribute was read by Miss Gertrude H. Hale, president of the alumni association.

Willard Irving Nevins, Dr. Carl's pupil and associate for many years, and his successor at the First Presbyterian Church, played the service and the choir sang. Mr. Nevins played the Cantabile from Vienne's Second Symphony and an Adagio by Bach. The choral numbers were Bach's "God Is Our Hope and Strength" and Schubert's "Rest in Peace."

Many friends of Dr. Carl attended the service and members of the A.G.O. and Guilman School graduates occupied reserved sections. The tributes to Dr. Carl's memory are subjoined.

*By Frank E. Ward, Sub-Warden of the American Guild of Organists.*

In the absence of the warden of the American Guild of Organists the honor has fallen upon me of representing the Guild at this service of commemoration of a very close personal friend, as well as one of the outstanding pioneers of advanced organ playing and organ pedagogy in this country.

At a time when concert organists here could literally, in all probability, be numbered upon the fingers of one's two hands, Dr. Carl went about playing the concertos of Handel and Rheinberger and the symphonies of Guilman with the great orchestras of the country, under the batons of Theodore Thomas, Emil Paur, Walter Damrosch and others. The organ has never held a very exalted place as a solo instrument with orchestra, since the days of Handel in London, undoubtedly because few concert halls possessed adequate instruments. In view of that lamentable truth, the number of times that Dr. Carl was engaged by the great orchestras as soloist speaks volumes for his reputation as a virtuoso.

He early established a close affiliation with the leading church musicians of France and in 1899 founded the famous Guilman Organ School, an institution which today is represented in the chancels and organ lofts of many churches throughout this country by organists and choirmasters who found their fount of inspiration in Dr. Carl. The American Guild of Organists, of which he was a founder, honored him by electing him many times to its council and to various offices, and at the time of his death he held the office of sub-warden. The Guild delighted to profit by the wisdom of one whose many pupils have braved and successfully conquered the rigors of its academic examinations.

Much could be said about the indefatigable professional career of Dr. Carl; about the 200 or more recitals he has given in this historic church, of which he became organist in 1892; and the scores of recitals he gave on his many tours throughout the United States, even pioneering as a recitalist in the Klondike region of the far North. Much could be said in commendation of the high standard to which he raised the music of this church, in presenting a long series of oratorios and cantatas, many of which

are seldom heard in this country, and some of which were given their first performance in America under his direction.

For myself personally I could speak in superlative terms of the charm of Dr. Carl's character; of his unfailing optimism, good nature, tact and charity to all; of his boundless energy and untiring activity; but we shall presently hear these and many other facets of a beautiful character expressed by a tongue far more eloquent than mine.

May he rest in purest harmony with that great company of musicians of the past, with his great teacher Alexandre Guilman, who passed from us twenty-six years ago, and his other great friend, Charles Marie Widor, whose journey to the beyond began only nine weeks ago, and may we, his professional colleagues, never forget that if we need an example of well-spent energy, or of cheerful optimism in the face of life's troubles and hardships, we need only look up and see in our mind's eye the smiling face of William Crane Carl.

*By Miss Gertrude H. Hale, President of the Alumni Association, Guilman Organ School.*

A great soul has passed away—great because he stood for the qualities that make for greatness. 'Tis not a statue that makes greatness; 'tis that innate kindness of heart that lives for eternity, that beauty of spirit that dwells in souls. It is these qualities that Dr. Carl possessed. He was beloved by his students because he loved them. No student was so dull that Dr. Carl would not help him in his greatest difficulty. No student was so lonely that Dr. Carl did not provide friends for him. No student was so discouraged that Dr. Carl did not teach him and mold him, and so develop his mind and character.

Dr. Carl had a sense of propriety and an abnormal conscientiousness in everything related to his art. His distinct concern was to bring the best in him to his church, to his school, to his pupils and to the cause of music.

Dr. Carl possessed a great passion for Bach. All of his students were supposed to memorize and know thoroughly the works of that composer. He would unfold when urged and with his inner resourcefulness and fascination tell of the French and his studies with Guilman. He had an enormous acquaintance with French culture.

Alumni, Dr. Carl has left a very wonderful memory to us and to this church. Let us hold the torch high. Let us feel the spirit of Dr. Carl. We are better men and better women because of his influence—the influence that will hold through the ages.

*A Tribute to Dr. Carl by Dr. J. V. Moldenhawer, His Pastor.*

We have just heard from Miss Hale and Mr. Ward two eloquent and friendly declarations of the dearness of Dr. Carl's memory. At the moment I am struck by a consideration that has its mildly humorous side. I never knew a person who was more grateful for every word of appreciation or was fundamentally more modest than Dr. Carl. If anyone had ever suggested to him that a memorial service would be held for him after he was gone he would have shivered in his shoes. I believe unreservedly in the life everlasting, and I permit myself the luxury of imagining that the Heavenly Father grants the immortal dead a glimpse into these terrestrial regions. If that is so, and the spirit of our beloved friend has a contact with what is going on here, I feel that there is a kind of pleasure in his heart, mixed, perhaps, with a little amusement.

It is hard to phrase a tribute to one whom we have known and loved. Dr. Carl received spontaneous tributes every time he played. After an hour and a quarter, or longer, perspiring and with his hair bedraggled, he would receive the people who had come forward to congratulate him. I think he felt satisfaction in every expression of interest.

How pathetic it is that when people are alive we undervalue them! They begin to look great after they have left us. In the past people were smiled at whom we have learned to call important. Boswell made fun of Oliver Goldsmith, "who wrote like an angel

and talked like poor Poll." Carlyle spoke scornfully of Charles Lamb. Some people undervalued Dr. Carl, or at best failed to estimate at his whole worth this remarkable friend of ours. He was slight in his person, frail-looking. He might even have been called dapper. His appearance did not suggest the reserves of energy that he had. But those who knew him well were sensible of how much there was in that quickly-moving little figure; they knew how great his quality was. While he was still with them the people of the First Presbyterian Church, realizing how much he meant to them, celebrated his fortieth anniversary as organist of their church. A bronze memorial tablet was set up to him at that time, and for the last four years of his life, when he sat at the organ, he could see his portrait on the wall of the chancel a few steps away from him.

Dr. Carl was inexhaustible in his search for music that was new and out of the common. We were partly thrilled and partly shocked when we first heard that astonishing production "Nebuchadnezzar." It was like him to procure the music for it and to teach his own choir how it should be sung. Every summer when he was abroad he looked for good music to use when he returned. He never came back without his pockets bulging with material, and he was followed by a flight of packages from England and Germany.

There were two chief contributions that he made that we all remember. First, we have to thank him for the way in which he played for us in our regular services, morning and evening; then, for his remarkable work in rendering all through the church season the great music of the oratorios. He gave sometimes eight, sometimes nine, special musical programs every year. Dr. Carl and the choir that he directed were as noted for their devotion as for their energy and intelligence. They spared themselves no effort. Dr. Carl worked for the church, not merely because it was a church, or our church, but because it was *his* church. You never failed to realize when you talked to him about the music that this church

was his church and that he considered himself partly responsible for the service. He had no professional detachment. He was a lively and eternally interested member of the church.

When I think of my personal dealings with him I feel a profound loss; I miss him very often. He was so good-tempered, so generous and so kind that it was good for a person's soul to be with him. When things went cross-ways, as Kipling would have said, he and I would sit down and talk the situation over. Together we never failed to see some way out.

Dr. Carl was one of those rare people who give a natural illustration of what Christ meant when he said: "Except ye become as little children, ye shall not enter into the kingdom of heaven." He was simple, enjoying the simple pleasures of life. There was nothing fantastic about his temperament or his tastes. He had a deep personal religion, but it did not make him one of those persons who are to be found testifying readily and volubly. He gave a sort of glowing testimony by the way in which he lived and by the sight he allowed us of a vivid and strong faith. During that last trying time he lay ill week after week. Yet he never lost his good humor; his eyes still shone with the same light; he still smiled. I understood then that this man had given the music of religion to the people of Christ's Church for so long because he believed in God, and in Jesus Christ, his Son, our Lord. It was no wonder that he loved Bach as he did. He was very closely tied to those for whom religious music was not only a profession, but an intimate expression of the soul's experience, which opened their lips in praise. We thank God again this night for a man so simple, so religious, so good, so great.

### Virgil Fox Plays in the South.

Virgil Fox, who recently returned from a transcontinental tour which took him to the Northwest and the Pacific coast, appeared in Bridgewater, Va., May 8, Memphis, Tenn., May 18, and Augusta, Ga., May 20.

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## Los Angeles News; "Elijah" Presented in Dramatized Form

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., May 14.—One of the largest and most successful undertakings by any church choir was the dramatized version of Mendelssohn's "Elijah" under the auspices of the choir of the First Methodist Church of Los Angeles, directed by Dr. S. Earl Blakeslee. Some 225 singers, actors and soloists took part and the scenic effects, costumes and wonderful lighting effects made it a thrilling spectacle. This work was given five times early in May and it is estimated that 18,000 people were present at the performances, while many could not find seats. Credit must be given to Mr. Blakeslee as musical director, Mrs. Mae Warren Hicks as production director and Miss Irene Robertson, who presided at the organ for all performances and did a splendid job.

At the same church Alexander McCurdy played a recital under the auspices of the Los Angeles Chapter of the Guild in April. Mr. McCurdy gave his listeners a fine exhibition of virtuosity and it is to be regretted that there were not more out to hear him.

On May 3 a meeting of the Los Angeles Guild Chapter was held at the University of California in Westwood. After a first-class dinner there was a short business meeting at which Alexander Schreiner was elected dean for the year and Raymond Hill of South Pasadena was elected sub-dean. A fine recital followed in Royce Hall, Harold D. Smith playing five numbers, including the Allegro from the Sixth Symphony of Widor, and Mr. Schreiner playing the Fifth Trio-Sonata in C major by Bach and the "Tannhäuser" Overture.

National music week was celebrated by the choir of the First Baptist Church with an interesting program consisting of music from fourteen countries. Mrs. Mable Culver Adsit was at the organ and Alexander Stewart directed the choir.

Gabriel Pierne's cantata "The Children's Crusade" was given April 22 and 23 at the First Congregational Church under the direction of John Smallman. This work wears well and it was good to hear it again under such favorable circumstances. Clarence Kellogg at the organ was a tower of strength.

George Kilgen of George Kilgen & Son is making a good recovery from a major operation he underwent six weeks ago. He has recently received orders for a large three-manual organ for the new St. Paul's Catholic Church and for a two-manual for the Chapman Park Chapel on Wilshire boulevard.

Alexander Schreiner is to be con-

gratulated on his book of organ voluntaries, just issued by J. Fischer & Bro. The selection of material is excellent and his own compositions and arrangements are well done and effective. The book should prove most welcome to organists of modest attainments who are looking for easy devotional music. I understand that the elders of the Church of the Latter Day Saints in Salt Lake City are presenting a copy of this book to every one of their churches in the country. I am sure that such a thing has never been done before and it speaks well for this church that it is sufficiently interested in the music used to go to such an expense.

In contrast to this is a Hollywood church that is paying its organist and choir director \$10 a month. There seems to be nothing we can do about it, for there is always someone ready to take such a position, if for no other reason than to have an organ and choir to practice on.

Harold J. Bartz, F.A.G.O., has been appointed organist and choirmaster of the First Presbyterian Church in Santa Monica. This church has always been noted for its music and Mr. Bartz can be counted on to uphold this tradition.

Mr. and Mrs. James H. Shearer of Pasadena will leave the latter part of June for a ten weeks' tour of England and Scotland.

### Built by the Wurlitzer Company.

The Rudolph Wurlitzer Company has built and recently installed in St. Paul's Lutheran Church at North Tonawanda, N. Y., a two-manual organ of thirteen sets of pipes and chimes. The instrument is "straight" except for a unit flute of ninety-seven pipes in the swell and two derivations from the manuals in the pedal organ. The Wurlitzer factory has rebuilt the organs in Calvary Episcopal Church at Ashland, Ky., and rebuilt and enlarged the instrument in the First Universalist Church of Rochester, N. Y. It has also made additions to the organ in the Baptist Church at Decatur, Ala. A three-manual Wurlitzer has been shipped to Loew's Theater at Durban, South Africa.

Haydn's "Creation" was sung at the First Methodist Episcopal Church, Everett, Mass., May 17 by the Belmont Choral Society under the direction of Mrs. Mildred L. Reynolds, with Henrietta Green, soprano; Emil Linn, tenor, and Frederick Fish, bass, as soloists. E. Hilda Barnes was the organist.

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## Growing Popularity of Bach Is Declared Not a Passing Fancy

By ERNEST M. IBBOTSON

In the March, 1936, issue of the *Fischer Edition News* there appeared a very interesting article by the editor under the caption "Is Bach a Fad?" This article was provoked by a questionnaire—"The Growing Popularity of Bach"—which was apparently being circulated at the time. The present writer has no knowledge of the questionnaire, but it would be interesting to know the questions therein, as well as the consensus of the responses. To one of the questions, "Do you think it [the popularity of Bach] will last, or is it a passing fad?" the editor replies: "Decidedly the latter, if present indications count for anything."

As far as this writer knows, the article has not been challenged. It is true that we are too close to judge clearly, and perhaps only some musical historian in the dim future will be able to look back to our day and form an unbiased opinion; but there is at least one thing that points to the fact that it is more than a fad, a passing fancy of musicians and the musical public.

Most great movements that have an influence upon the artistic development of the more intelligent peoples are beset with many small cycles; but these invariably gather impetus as they start on a new upswing, and they carry the movement to a higher level with each apex. Christianity is an example. Is not the popularity of Bach also an example of this, rather than a "passing fad"?

Most musicians are familiar with the outstanding events in the life of J. S. Bach from his birth in 1685 to his death in 1750. Soon after his death various conditions came about to obliterate his music from the church services and from the minds of musicians. Not only were styles in music changing, but music in the churches was practically abolished. His greatness as a composer was not recognized, and even his own sons did little to make known his music. Others, whose music and names have long been forgotten, could better tickle the ears of the public. So Bach faded from the musical world.

But the great master was not entirely forgotten. Fifty-two years after his death his spirit was revived with the appearance of Forkel's biography (1802). This started the ball rolling—slowly, to be sure—and it gradually gathered momentum until an appreciation of Bach and his music has today reached a universal popularity accorded to very few composers. In 1829, through the efforts of Mendelssohn, the first performance of the "St. Matthew Passion" since the death of Bach was given. The "St. John Passion" was sung in 1833, and gradually one after another of the cantatas was revived. In 1850, partly through the influence of Schumann, there was formed a society for the purpose of bringing out a complete critical edition of the works of Bach, which were to be issued in annual installments as a memorial on the centenary of his death. This society was called the "Bachgesellschaft." The first volume appeared in December, 1851. These volumes continued to be issued almost yearly, in spite of many difficulties and discouragements, over a period of forty-nine years—the final volume appeared in January, 1900—and, on the completion of the edition, a "Neue Bachgesellschaft" was formed with the object of issuing the complete works in piano score. Since then many editions of the works of Bach have appeared. This is plain evidence of a steady growth of appreciation and interest which is rarely found in the development of a fad.

Research in the life of Bach and his music added much to the growing love and understanding of his genius. All the great composers, and many lesser ones, down to our own contemporaries, acknowledge the influence of his works. Many biographies and books on Bach's music have been published. The first volume of Spitta's "Life of Bach" was published in 1874 and the second in 1880. The original edition of Schweitzer's "J. S. Bach" appeared in 1905—

Newman's English translation in 1911—to mention only two of the many books on Bach.

With the turn of this century the growth of appreciation was greatly accelerated. Bach societies were formed in this country and in Europe. Perhaps the one best known to us is that at Bethlehem, Pa., which was started in 1900 and has continued ever since that time with the exception of the years 1906-12. A more recent demonstration of the appreciation of Bach's music will be found in the growth of the annual Bach festival held at Berea, Ohio, of which the fifth is to be held this year June 11 and 12 under the able direction of Albert Riemenschneider. We are hearing more and more programs made up entirely of the works of Bach, and even prominent orchestral conductors are putting before their public some of the better organ chorales and preludes and fugues arranged for orchestra. No city of any size is without a rendition of one of the Passions during Lent.

Unfortunately it must be admitted that there are some cases where Bach's music is put on programs merely for the appearance the name will make—not because the performer has delved into the beauties of the music, or because he understands it. Feats of virtuosity for the sake of showing off the player's dexterity do no lasting good. To those who have not come to a realization of an appreciation of the worth of Bach's organ music it is suggested that they start, not with the Eight Preludes and Fugues, some of which have little merit, but with the "Orgelbüchlein," studying at the same time Chapter XXII, "The Musical Language of the Chorales" in the second volume of Schweitzer's "J. S. Bach." In a further study of the organ works a most helpful book is "The Organ Works of Bach," by Harvey Grace. There can be no doubt that the organ works of Bach vary in value, and this book will help form an opinion as to what is best. For use in a church service there can be nothing more fitting or dignified for a prelude, offertory or postlude than one or more of the chorale preludes, the preludes and fugues or one of the many arrangements from the sacred cantatas.

But to return to the thesis of this article, which was really suggested by another that appeared in the April, 1937, issue of *THE DIAPASON*. On page 14 of that issue will be found "What Americans Are Playing," by Don Malin, with three tables compiled from a study of the material used in approximately 900 programs as reported in *THE DIAPASON* during the first six months of 1936. These programs were played by some of the most progressive organists in this country, and while they date around the time the article mentioned in our first paragraph appeared, this writer feels sure that such a compilation today would show even a greater use of Bach. The astounding fact found in Mr. Malin's compilation is that the organ compositions of Bach "were represented in a ratio of more than 5 to 1 compared with those of his nearest competitor." Bach's name appeared 1,118 times and Vidor was second with 213! It is worth noting the order of popularity in which these compositions of Bach appeared:

Toccata and Fugue in D minor.  
Fantasy and Fugue in G minor.  
"Jesu, Joy of Man's Desiring."  
"In dulci Jubilo."  
"St. Anne" Fugue.  
Passacaglia.  
Toccata in F major.  
Fugue in D major.  
Fugue in C minor (with Passacaglia).  
Prelude and Fugue in E minor (Wedge).  
"O Man, Bewail."  
Sonatina from "God's Time Is Best."  
Prelude and Fugue in A minor.  
Air from D major suite.  
Fugue in B minor.  
"Nun komm, der Heiden Heiland."  
"Wachet auf."  
"In Dir ist Freude."  
Dorian Toccata.  
Prelude in B minor.  
"O Sacred Head."

It is acknowledged that other stars may have outshone that of Bach from time to time, as they took the fancy of the musical public, but his always returned with added brilliancy. The growth of appreciation was slow until the turn of this century, when it suddenly began to accelerate, due some-

STANLEY R. AVERY



ALTHOUGH EASTER IS SUPPOSED to mark the close of the season for choirs generally, Stanley R. Avery and the choir of St. Mark's Episcopal Church, Minneapolis, of which he is director, saw no immediate let-down in their activities. The season opened with a musical service on All Saints' Day, when the choir of Gethsemane Episcopal Church, conducted by Willis Johnson, combined with St. Mark's choir in a miscellaneous program, with orchestral accompaniment under the leadership of Dennis Lane and Mr. Johnson and Mr. Avery, who acted as conductors and organists. On Dec. 20 the choir of Central Lutheran Church (Peter Tkach) joined with St. Mark's in the annual performance of "The Messiah," with orchestra, under Mr. Avery's direction. March 14 St. Mark's choir gave Bach's "A Stronghold Sure" and on March 21 the annual Palm Sunday rendition of "The Crucifixion." Easter Day the choir sang "The Risen Christ," Noble: "Christ Our Passover," Macfarlane: "Hallelujah," Handel, and Sanctus, Gounod, the last two being traditional in this parish. The choir sang a *cappella* numbers before the Northwest Conference of Music Educators in Minneapolis April 7 and participated in the annual St. Mark's Day celebration April 25. A tour of the southern part of Minnesota was on the schedule for May.

Last spring the Twin City WPA Orchestra played Mr. Avery's Little Symphony in Minneapolis and St. Paul and in December the Massachusetts State Symphony Orchestra (WPA) played his concert overture, "The Taming of the Shrew," at Sanders Theater, Harvard University. Under the composer's direction Mr. Avery's light opera "Ichabod Crane" was given by the glee clubs of Northrop and Blake schools, Minneapolis, March 6. April 9 he presented original compositions before the Northwest Music Educators' Conference and the *cappella* choir of the West High School (Peter Tkach) sang Mr. Avery's "The City of Our God" at one of the conference meetings. Mr. Avery is preparing his new "Concertino" for violin and orchestra for performance with the MacPhail School orchestra. His new work "Lazarus," a short oratorio, and a two-piano setting of Haydn's Sonata in C major are in the press.

what, perhaps, to the research of Schweitzer and the publication of his book, "The Life of Bach."

In conclusion, it is the contention of this writer that anything showing such a steady growth of appreciation covering a period of over 100 years, or even from the beginning of this century, cannot be called a passing fancy and that the answer to the question "Is Bach a fad?" is: "Decidedly not."

## ALLAN BACON FINISHES TOUR

Returns to California After Recitals as Far East as Boston.

Allan Bacon, organist of the College of the Pacific, at Stockton, Cal., has returned from a recital tour which took him as far east as Boston. This was Mr. Bacon's second transcontinental tour and he has been heard in other years in Chicago and many other cities all through the country. This time he played for several of the A. G. O. chapters. Mr. Bacon's itinerary included the following dates:

St. Louis, April 13—First Congregational Church.

Indianapolis, April 14—Christ Episcopal Church.

Lansing, Mich., April 18—People's Church.

Detroit, April 20—Boulevard Temple M. E. Church.

Toledo, Ohio, April 21—Trinity Episcopal Church.

Washington, April 22—Church of the Epiphany.

Baltimore, April 25—Brown Memorial Presbyterian Church.

Boston, April 26—First Church.

Fayette, Mo., April 28—Central College.

The program for the recital at Washington, which was an example of the offerings in all the recitals of the tour, included the following works: "Prelude Heroique," Franck; Aria from Tenth Concerto, Handel; Canon in E and Toccata in D minor, Reger; Chorale Settings, "The Walk to Jerusalem" (arranged by Griswold), "Jesu, Joy of Man's Desiring" (arranged by Allan Bacon) and "Be Glad, All Ye Christian Men," Bach; Prelude on the Old 136th Psalm, Wood; First Symphony (Prelude and Finale), Vienne; Toccata on a Gregorian Theme, Barnes; Two Preludes, Op. 74, Scriabin; "Ave Maris Stella," Dupré; "Fireside Fancies" ("Grandfather's Wooden Leg" and "The Kettle Boils"), Clokey; "Petite Pastorale," Ravel; Toccata in Modern Style, Bacon.

Featuring an appearance before the district Rotary convention at Guthrie, Okla., the College of Emporia, Kan., 100-voice a *cappella* choir, directed by Dean D. A. Hirschler, made its annual spring tour April 30 to May 4. Concerts were given in Wichita and Arkansas City, Kan., Ponca City, Perry and Guthrie, Okla. This is the nineteenth season for the choir under the direction of Dean Hirschler.

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Recital



## Anthem Sales in 1916 Compared with 1936 Show Changing Trend

By DON MALIN  
[Manager of the Educational Division of  
Lyon & Healy.]

That styles change in anthems as well as in other things appears in a study of "best selling" anthems, based on the sales records of Lyon & Healy. Present-day choirmasters include more a *cappella* music, employ fewer solos and lean toward music based on the hymn-tune or chorale. These three trends are reflected in the contrasting table of the twenty-five best sellers for 1920 and the twenty-five leaders for 1936, presented in adjoining columns.

Although but sixteen years have intervened, only nine of the anthems in the first list were able to survive to a position of leadership last year. Many of the older anthems, calling for the solo quartet, have given way to anthems for the chorus choir, in numerous cases to be sung a *cappella*.

It should be stated that the increase in unaccompanied numbers is due in considerable measure to the development of the *a cappella* choir in schools and colleges. It has not been possible to determine the actual percentages of sales to schools and to churches. The *a cappella* increase in church music can be discounted to a certain extent because of the school demand, but it cannot be denied, for students of church music have observed the development in recent years of many church choirs which can and frequently do sing without accompaniment. Examination of the two tables will show but one *a cappella* anthem in the 1920 list, while twelve are found in the 1936 leaders. If half of this increase be attributed to school influence, there is still a trend toward unaccompanied music for church choirs.

In the 1920 list we find fourteen anthems requiring solo voices; in last year's anthems only six. This reflects a trend toward the chorus and also affords evidence of the effect which reduced church budgets have had upon the paid quartet.

About half of the anthems in each list have Biblical texts. Of the non-Biblical texts it can probably be said that anthem purchasers last year were somewhat more discriminating and perhaps a little more imaginative than was true of their predecessors in 1920.

It is worth noting that the majority of these anthems are not easy and may indicate a higher degree of proficiency on the part of the church choir than that for which it commonly receives credit. Certainly the music in either list is not cheap and requires musicianship for its performance. Some choirmasters may find the 1920 list somewhat old-fashioned, but the average in either list is a credit to the tastes of directors.

Finally it will be noted that choirmasters, as organists, seem to be swinging to some extent to music based on the chorale or hymn-tune. At least six of the 1936 leaders have a folk flavor in origin or style, which cannot be said of any of the first list.

### Organ Contracts to Schantz.

St. Joseph's Church at Dover, Ohio, has awarded to A. J. Schantz, Sons & Co. of Orrville, Ohio, the contract for a two-manual organ which will be installed in June. The Schantz Company will also build a two-manual divided organ for the First Presbyterian Church of Orrville, Ohio. This instrument will replace a tracker action Schantz organ built about forty years ago.

### Gertrude Baily Opens Studio.

After spending the past year demonstrating the Hammond electronic organ for the Hammond Clock Company and Lyon & Healy of Chicago, Mrs. Gertrude Baily has opened her own studio in the Lyon & Healy building, where she has two Hammond instruments for practice and teaching. She is assisted by a staff of teachers well equipped to give instruction. Mrs. Baily has recently given Hammond recitals in Kankakee, Elgin, Morris and Waukegan, Ill., and Goshen, Elkhart and Mishawaka, Ind.

## Changing Trends in Church Music

A comparison of the best-selling anthems in 1920 with those of 1936 as measured by sales records of Lyon & Healy.

### BEST SELLING ANTHEMS OF 1920 (Not in Order of Sales)

"The Heavens are Declaring"—Beethoven.  
"The Heavens are Telling"—Haydn.  
"O Holy Night"—Adam.  
"The Lord Is My Shepherd"—Smart.  
"Arise, Shine!"—Maker.  
"Seek Ye the Lord"—Roberts.  
"The Silent Sea"—Neidlinger.  
"The Omnipotence"—Schubert.  
"The King of Love My Shepherd Is"—Shelley.  
"Hallelujah Chorus"—Handel.  
"Break Forth into Joy"—Simper.  
"The Radiant Morn Hath Passed Away"—Woodward.  
"Holy Art Thou" (Largo)—Handel.  
"Praise the Lord"—Randelger.  
"Praise the Lord, O Jerusalem"—Maunder.  
"God Is a Spirit"—Bennett.  
"God So Loved the World"—Stainer.  
"Fear Not Ye, O Israel"—Spicker.  
"No Shadows Yonder"—A. R. Gaul.  
"Prepare Ye the Way"—Garrett.  
"How Beautiful upon the Mountains"—Galbraith.  
Gloria from the Twelfth Mass—Mozart.  
"Hark, Hark, My Soul"—Shelley.  
"Praise Ye the Father"—Gounod.  
"Sing, O Heavens"—Tours.

### BEST SELLING ITEMS OF 1936 (In Order of Sales)

Cherubim Song—Bortniansky.  
"Hallelujah Chorus"—Handel.  
"The Heavens Are Telling"—Haydn.  
"Morn of Beauty"—Sibelius-Manney.  
"Beautiful Saviour"—Arranged by Christiansen.  
"Gesu Bambino"—Yon.  
"The Omnipotence"—Schubert.  
"Oh Blest Are They"—Tchaikowsky.  
"Seek Ye the Lord"—Roberts.  
"Psalm 150"—Franck.  
"God So Loved the World"—Stainer.  
"The Lord's Prayer"—Malotte.  
Carol of the Russian Children—H. B. Gaul.  
"Recessional"—DeKoven.  
"Praise Ye the Father"—Gounod.  
"Bless the Lord, O My Soul"—Ippolitoff-Ivanoff.  
"Open Our Eyes"—Macfarlane.  
Gloria from the Twelfth Mass—Mozart.  
"Lost in the Night"—Christiansen.  
"Now Let Every Tongue Adore Thee"—Bach.  
"Saviour of the World"—Pears.  
"Holy Art Thou" (Largo)—Handel.  
"All in the April Evening"—Robertson.  
"Praise the Lord, O Jerusalem"—Maunder.  
"Emite Spiritum Tuum"—Schuetky.



"Everybody's Favorite Organ Pieces," compiled, arranged and edited by Harry L. Vibbard; published by the Ansco Music Sales Company, New York.

Of new albums for organ there seems to be no end. Some are good, a few are excellent, and, unfortunately, many are definitely poor. This new aspirant for favor must be classed in the upper bracket for quality of musical contents as well as handsome and durable format. The editor has seen fit to include some of the old-timers such as the Chopin Funeral March, Schumann's "Träumerei" Sullivan's "Lost Chord," the Grand March from "Aida," Handel's "Hallelujah Chorus," etc. This list, however, is redeemed by the innovation of presenting such organ values as the Adagio from the C major Toccata and Fugue of Bach, the Andantino in G of Franck, four excellent pieces by Guilmant, some worthwhile Mendelssohn originals, two pieces by Merkel, the Rheinberger "Vision" and some choice Schubert and Widor.

Altogether the volume is an unusually profitable investment and will be found useful for service, concert or teaching use. As might be expected, the expert touch of Professor Vibbard is everywhere evident—stop directions and style indications are clearly set forth and are supplied generously. None of the pieces call for virtuoso technique, and all are playable on anything from a small two-manual up.

"Two Tunes," by T. A. Arne, arranged for organ by Harry Wall; "Ostinato," for organ, by Colin Ross; published in Cramer's "Library of Organ Music by British composers," by J. B. Cramer & Co.

Two slender but lovely dance-tunes

from Thomas Arne's "Eight Sonatas or Lessons for the Harpsichord," published in London about 1743, have been reset for organ by the expert and indefatigable Mr. Wall. Individually noticed they are listed as "Siciliano" and "Gigg." They will afford light points for concert purposes and are delightful in their piquant archaic fashion.

The Ostinato is a work of entirely different style—a passacaglia written for and played at the Three Choirs Festival at Hereford in 1933. It is a serious production revealing a genuine sense of contrapuntal competency, a distinctive flair for organ writing, much imagination and constructive sense—and, what is equally important, a definite power to project a mood of beauty. This is an excellent piece of writing, worth serious attention.

### Summer Choir School at Augustana.

Augustana College, at Rock Island, Ill., announces its second annual summer choir school, to be held from June 21 to July 3. It will be under the direction of Henry Veld, conductor of the Augustana College Choir, and Wilbur F. Swanson, organist of the college. Mr. Veld will conduct daily classes in repertory and interpretation, and choral conducting, vocal problems and tendencies. Classes in liturgies, church music and choir and solo accompanying will be conducted by Mr. Swanson, dean of the school of music, who is a graduate of St. Olaf College.

### Books for the Organist

"The Appreciation of Music," by Roy Dickinson Welch; published by Harper & Brothers, New York

The professor of music in Smith College here offers one of the best books—textbooks—yet set down dealing with this essential but vexing subject. Books of this type are apt to fall on either side of the golden mean. They are either too simple or are so severely competent and abstruse as to be closed to all but erudite musicians who don't need them very much. Professor Welch has avoided both of these common pitfalls. His approach is fresh and unbacked; he writes with evident enthusiasm; he is dealing with no quiescent, defunct though sanctified corpse. He presents a living art, democratic, a vital element in our culture—and he makes it available, in appreciation and understanding, to anyone, lay or trained musician, who will invest a little time and effort in the cause. It is not a long-winded tome—the author has presented his case and a surprising amount of information and inspiration within 200 pages.

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### Halifax Center.

Cyril C. O'Brien, Secretary

A fine demonstration of liturgical music was given by the choir of seminarians under the direction of Father Deville, C. J. M., at the Holy Heart Seminary April 21 under the auspices of the Halifax Center of the C. C. O. Both the Gregorian chant and sacred polyphony were well rendered. Superior Father Stanton, C. J. M., welcomed the members and the Rev. Father J. L. Grinan of St. Thomas Aquinas parish heartily congratulated the choir and its director. Harry Dean, chairman of the chapter, expressed the thanks of the members.

On Saturday, April 17, a recital was given by W. A. Montgomery, Mus. B., F. R. C. O., at the Cathedral of All Saints as a contribution to the series sponsored by the Halifax Center. There was a large attendance to hear the following program: Meditation in A flat, W. A. Montgomery; "How Brightly Shines the Morning Star" and "Echo," from Suite in B minor, Bach; Minuet in A, Turner; "Allegro Marziale," Weber; "Within a Chinese Garden," Stoutington; "Romance" in D flat, Lemare; Sonata in A flat, first movement, Rheinberger; "Grand Choeur" in D, Guilman.

### Midsummer Examinations, 1937.

The following pieces have been chosen as organ tests in the June, 1937, examinations of the Canadian College of Organists:

#### ASSOCIATE EXAMINATION.

1. Prelude and Fugue No. 1, in C minor, Mendelssohn (Novello or other standard editions).

#### 2. "Priore," Jongen (Durand).

#### FELLOWSHIP EXAMINATION.

1. Prelude and Fugue in A minor, Bach (Novello [Bridge & Higgs] volume 7, page 42, or other standard editions).

2. Pastorale from First Symphony, Vienne (Hamel).

3. Psalm-Prelude No. 3, H. Howells (Novello).

These pieces, and these pieces only, will be accepted. No substitution will be permitted.

For further information regarding these examinations apply to F. C. Silvester, 135 College street, Toronto, Ont., registrar of examinations.

H. G. LANGLOIS, Secretary.

### Lloyd Morey Resigns One Task.

The resignation of Lloyd Morey, comptroller of the University of Illinois and prominent organist and choral director, as chairman of the concert and entertainment board of the university, a post he has held for twenty years with eminent success, was announced in May by A. C. Willard, president of the university. Mr. Morey, who has requested Mr. Willard to accept his resignation, is succeeded by F. B. Stiven, director of the School of Music.

Dr. Wilhelm Middelschulte of Chicago will sail from New York for Europe on June 19. On the other side he will join Mrs. Middelschulte, who went over in April, after recovering from a severe illness. In the course of the summer Dr. Middelschulte will play recitals, as is his custom, in Germany and Switzerland. He will also visit Bayreuth and then he and Mrs. Middelschulte will go to the "Land of the Midnight Sun." They plan to return home about Sept. 10.

### CLARENCE E. WRIGHT



CLARENCE E. WRIGHT, DIRECTOR of the choir at the Haven Methodist Church of East Providence, R. I., died April 16 at his home in Rumford. Mr. Wright had been for forty-four years an active church musician. He was in charge of the quartet at Calvary Episcopal Church, now St. Martin's Church, for five and a half years. In 1904 he went to the Haven Church, where he had charge of the music since that time. He conducted a mixed choir of thirty-five voices. On his fortieth anniversary as a choir director in 1933 Mr. Wright was tendered a banquet at the Haven Methodist Church May 19 by the church. Sixty members of the choral society were guests. Six hundred people attended a musical service in the beautiful new church edifice May 21, also in honor of Mr. Wright. Sixty voices, including a chorus choir, assisting soloists and several instrumentalists, all of whom had been associated with Mr. Wright in various churches and musical societies, paid their tribute to him musically by the presentation of an elaborate program. Mr. Wright is survived by his widow, Mrs. Mabel Foster Wright.

### Organ Students at Coe in Recitals.

Miss Catherine M. Adams, in charge of the organ work at Coe College, Cedar Rapids, Iowa, presented several of her pupils in recitals at the college last month. Esther Knock, Grace Rich, Charles Houser, Ruth Nehls, George Morgan and Elinor Kendall played April 28. On the same program appeared the Madrigal Singers, a group of nine women under the direction of Miss Adams. Elinor Kendall gave her senior recital May 13, playing: Fantasia in G minor, Bach; Chorale in E major, Franck; "Legende," Bedell; "Humoresque Fantastique," Edmundson; "Psalm XVIII," Marcello; Fifth Symphony, Widor. Ruth Nehls played these compositions in her recital May 11: Chorale from Christmas Oratorio, Bach; Fugue in G minor (short), Bach; Third Sonata, in C minor, Guilman; Andante from Sonata I, Borowski; Scherzo, Sonata in E minor, Rogers; "Canyon Walls," Clokey.

The bulletin of the First Presbyterian Church of Lake Worth, Fla., May 2 was dedicated to the memory of Mathias P. Möller, Sr., and it was announced at its head that he was not only the "builder of the organ in this church," but "an esteemed friend of the congregation." Miss Christina Pearson was at the console for the service.

### Series of Four Bach Recitals in New York by Lilian Carpenter

A series of Monday evening organ recitals during May, of particular interest to both professional musician and layman, was played by Miss Lilian Carpenter, F. A. G. O., at the Church of the Holy Apostles in New York City. Her programs were made up of works of Bach. Playing entirely from memory and with an apparent disregard of technical difficulties, Miss Carpenter displayed an understanding not only of the resources and possibilities of the large Casavant organ, but also of the underlying beauties of Bach. Her registrations were always smooth and with due consideration of the acoustics of the building, as well as the demands of the compositions. As in "Wir glauben All' an einen Gott" she demonstrated the restful, peaceful, religious mood of the composer, in the great Fantasia and Fugue in G minor she achieved a stupendous climax with dazzling effect.

Miss Carpenter's audiences, made up largely of fellow organists, followed her work throughout the series with keenest appreciation and much enthusiasm. Her programs were as follows:

May 3—Tocatta in F; Chorale Prelude, "Herzlich tut mich verlangen"; Prelude and Fugue in B minor; Chorale Prelude, "Allein Gott in der Höh sei Ehr"; Fugue in G minor (lesser); Chorale Prelude, "Christ lag in Todesbanden"; Prelude and Fugue in D.

May 10—Prelude and Fugue in E minor; Air in D; Allegro from Fifth Trio-Sonata; Four Chorale Preludes; Fugue in E flat ("St. Anne").

May 17—Prelude and Fugue in A minor; Chorale Prelude, "Schmücke Dich, O liebe Seele"; Tocatta and Adagio; Fugue a la Gigue; Chorale Prelude, "Jesu, meine Freude"; Fantasia and Fugue in G minor.

May 24—Prelude and Fugue in F minor; Chorale Preludes, "Nun freut Euch" and "Nun komm, der Heiden Heiland"; Prelude and Fugue in A; Chorale Prelude, "Es ist das Heil"; Sonatina from "God's Time Is the Best"; Passacaglia and Fugue.



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### Grand Rapids Pays Tribute to Gallup on His Anniversary

Emory L. Gallup, organist and choir director at the Fountain Street Baptist Church in Grand Rapids, Mich., was tendered the highest tributes of affection from the minister, the Rev. Milton M. McGorill; the trustees of the church, and a company of 200 guests at a complimentary dinner served at the church house Wednesday evening, May 12, in celebration of his twenty-five years as a church organist.

The preceding night the choirs of the church under Mr. Gallup had produced for the first time in opera form the "Pilgrim's Progress" by Edgar Stillman Kelley. The stage action was directed and designed by Miss Amy Loomis, director of religious drama at the church. The organ transcriptions of the symphonic score were made by Mr. Gallup. Dr. and Mrs. Kelley were present for the performance, which was in every way a notable event for Grand Rapids.

Harry C. Leonard, a member of the city commission and a trustee of the church, presided at the dinner. Tributes were given by Dr. and Mrs. Kelley, the Rt. Rev. John N. McCormick, Bishop of Western Michigan; Frederick Spaulding, representing St. Chrysostom's Church, Chicago, where Mr. Gallup was formerly organist and choir-master; Karl Wecker, conductor of the Grand Rapids Symphony Orchestra, representing the musicians of the city; Harold Tower, organist and choir-master at Trinity Church, representing the organists; Miss Katherine DeVries, for the members of the choir, and Cornelius Hoffius, an attorney, for the music committee. Letters and telegrams were read from many friends.

The climax of the evening was the response made by Mr. Gallup, who was overwhelmed with it all, upon receiving the full score of the "Pilgrim's Progress" from the members of the choir and the gift of five crisp \$100 bills from members of the congregation.

#### Service at Madison Avenue Church.

A joint musical service at the Madison Avenue Presbyterian Church in New York on the evening of May 9 enlisted the forces of the Columbia University chapel choir of fifty voices, conducted by Lawrence Rasmussen, and the adult choir of sixty-five voices of the Madison Avenue Church, directed by Seth Bingham. Harold Heeremans was guest organist. Horace Hollister played the accompaniments for the chorus. Works of Bach, Bingham, Greenfield, Mulet, Sweetinck and Vierne were on the varied and attractive program of the evening.

#### Hovdesven Going to Europe.

After a busy teaching season at Wittenberg College, Springfield, Ohio, with recent recital appearances at Indianapolis, Anderson and Fort Wayne, Ind., Dayton and Lima, Ohio, and Harrisburg, Pa., E. Arne Hovdesven will depart on the Queen Mary June 9 for a summer's vacation in England and on the continent.



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## Programs of Organ Recitals of the Month

**Porter Heaps, Chicago.**—In a recital for the New England Congregational Church at Thorne Hall, Northwestern University, Sunday afternoon, May 3, Mr. Heaps played a program including: Concerto in A minor, Bach; "Liebestod," from "Tristan and Isolde," Wagner; Caprice, "The Brook," Dethier; Allegro from Fifth Symphony, Widor; Pastorale, "Le Prologue de Jesus," Bach-Clokey; Scherzo, Rousseau; Toccata, "Thou Art the Rock," Mulet.

**Gordon Balch Nevin, New Wilmington, Pa.**—Mr. Nevin played the following program in a recital April 20 at the chapel of Westminster College: Overture to "Euryanthe," Weber; "Jesus, meine Freude" and Air for the G String, Bach; Scherzo "Midsummer Night's Dream," Mendelssohn; "Liebestod," from "Tristan and Isolde," Wagner; "The Sun's Evensong," Karg-Elert; Scherzo and Folk-tune, Whitlock; Prelude to "Hänsel and Gretel," Humperdinck.

**Adolph Steuterman, F.A.G.O., Memphis, Tenn.**—At his ninety-seventh recital in Calvary Episcopal Church, played Sunday afternoon, April 25, Mr. Steuterman presented the following program: Concert Overture in B minor, Rogers; "In Summer," Stebbins; "Ronde Française," Boellmann; Chorale Preludes, "Wachet auf, ruft uns die Stimme" and "Heut triumphiert Gottes Sohn," Bach; "Forest Murmurs," Wagner; "Invocation," Mailly; "Variations de Concert," Bonnet; "Cantilene Nuptiale," Dubois; "Neptune," from "Sea Sketches," Stoughton.

Mr. Steuterman was heard in a music week program at the First Methodist Church of Amory, Miss., May 2 and played: Prelude from Sonata in C minor, Guilman; "In Summer," Stebbins; Caprice, Matthews; Chorale Preludes, "Hark! A Voice Saith All Are Mortal" and "Today Triumphs the Son of God," Bach; "Rococo," "Tempo di Minuetto," Palmgren; "To a Wild Rose," MacDowell; "Finlandia," Sibelius; "Wind in the Pine Trees" and "Canyon Walls," Clokey; "Pilgrims' Chorus," Wagner; "Ronde Française," Boellmann; "Ave Maria," Schubert; Coronation March, Meyerbeer.

**Eleanor Taylor, Cedar Rapids, Iowa.**—In the first twilight recital of her summer series at the First Presbyterian Church May 9 Miss Taylor played the following program: Allegro and Pastorale from Second Symphony, Widor; "Chant de May," Jongen; Prelude and Fugue in A minor, Bach; Chorale, "Sleepers, Wake," Bach; Canon in B minor, Schumann; "Starlight," Karg-Elert; "Grand Choeur," Dubois; "Benedictus," Reger.

May 16 the program consisted of these works of Tschalkowsky: Finale (Symphony 6), "Pathétique"; Andante (Symphony 6); "Nutteracker" Suite; Andante Cantabile (Symphony 5).

May 23 Miss Taylor played a Bach program and May 30 she arranged a memorial service with the following selections: "Lamentation," Guilman; Elegy, Dethier; "Elegiac Poem," Karg-Elert; "Chant for Dead Heroes," Harvey Gaul; "Remembrance," Yon; "To an American Soldier," Thompson; Funeral March, Chopin; "Piece Heroique," Franck; Scottish Elegy, Eleanor Taylor.

June 6 Miss Taylor will play: Chorale in E minor, Franck; "Priere" in F minor, Franck; Scherzo, Gigout; "Grand Choeur Dialogue," Gigout; "Vision," Rheinberger; "A Madrigale," Jawelak; "Canyon Walls," Clokey; Reverie on a Hymn.

**Archer Lambuth, Chicago.**—In his short recitals every Sunday at Orchestra Hall for Central Church, of which he is the organist, Mr. Lambuth has played these selections recently:

April 4—Prelude, Clerambault; Adagio, Vivaldi; "Paradise," Fibich.

April 18—Chorale Prelude on "St. Anne," Noble; Nocturne, Ferrata; "Scherzino," Ferrata.

May 2—"Marche des Rogations," Gigout; "Chant de Mai," Jongen; Rhapsody on Breton Melodies," Saint-Saens.

**Miles I. A. Martin, F.A.G.O., Waterbury, Conn.**—Mr. Martin, organist of St. John's Church, broadcast a daily half-hour program from the church during music week. His offerings consisted of the following: Andante con moto, King Hall; "Ave Maria," Arkadelt; Toccata, Andante Cantabile and Finale, Fourth Symphony, Widor; Prelude and Fugue in A minor, Bach; Allegro and Adagio, Third Sonata,

Guilmant; "Suite Gothique," Boellmann; Andante Cantabile, Tschalkowsky; Sketch in F minor, Schumann; Berceuse from "Jocelyn," Godard; Capriccio, Lemaignre; Fantasia in G minor, Bach; Serenade, Widor; "Soeur Monique," Couperin; Canzona in A minor, Karg-Elert; Chorale, "Have Mercy on Me, O God," Bach; Toccata and Adagio in C, Bach; Gavotte, Martini; Pastorale and "Thanksgiving," Demarest.

**Arthur W. Quimby, Cleveland, Ohio.**—The last Wednesday evening organ recital this season at the Cleveland Museum of Art was scheduled for May 19 and was played by Mr. Quimby, curator of the department of musical arts. The program was as follows: Toccata and Fugue in C major, George Bohm; Sonata No. 1, in E flat, Bach; Passacaglia, Johann David; Scherzo from Symphony 8, Widor; Three Chorale Preludes for Organ, Roger Sessions; Chorale No. 1, in E major, Franck.

**Harold D. Smith, Los Angeles, Cal.**—In a recital for the Los Angeles Chapter, A.G.O., at the University of California at Los Angeles on May 3 Mr. Smith, formerly organist of Cornell University and at present private organist and accompanist to Franchot Tone and his wife, Joan Crawford, played the following selections: Prelude and Fugue in G minor, Buxtehude; "Jesu, Joy of Man's Desiring," Bach; "Praeludium," Kodaly; "Chant de Mai," Jongen; Allegro from Sixth Symphony, Widor.

**E. Arne Hovdesven, Springfield, Ohio.**—Mr. Hovdesven went back to his old home in the state of Pennsylvania to play a recital for the Harrisburg Chapter, A.G.O., March 29, in the Fifth Street Methodist Church. His program was as follows: "Catalane Rhapsody," Bonnet; "Hymn to the Stars," Karg-Elert; Toccata in D minor, Reger; Communion in E flat minor, Torres; "Marche Heroique," Saint-Saens-Guilman; "Symphonie Romane" (part 1), Widor; "Savonarola," Bingham; "Ayre and Gavot," Arne; Toccata from "Oedipe a Thebes," de Merceux; Berceuse and Finale from "Firebird," Stravinsky.

In a recital at the Studios of Musical Art in Lima, Ohio, April 19, on a Kilgen "Petite Ensemble" Mr. Hovdesven played: "Catalane Rhapsody," Bonnet; Psalm Prelude, Howells; Variation ("La Source Ballet"), Delibes; "Clair de Lune," Debussy; Waltz in A flat, Brahms; Toccata and Fugue in D minor, Bach; "May Night," Palmgren; Toccata from "Oedipe a Thebes," de Merceux; "Anna Magdalena's March," Bach; Postlude (Orlando Gibbons' theme), Stanford; Toccata, Fifth Symphony, Widor.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—Following is the program for the recital Mr. Saxton will play in connection with commencement weekend at Skidmore College on the evening of June 6: Passacaglia, Garth Edmundson; Sketch in C minor, Schumann; "Harmonies du Soir," Karg-Elert; "The Citadel at Quebec," Alexander Russell; Scherzo (Symphony 4), Widor; Lullaby, Brahms; "Dance of the Reed Flutes," Tschalkowsky; Finale (Sonata on the Ninety-fourth Psalm), Reubke.

**Donald Engle, Manhattan, Kan.**—Mr. Engle, a pupil of Richard R. Jenson, was heard in his junior recital at the Kansas State College auditorium April 26 and presented this program: "Tidings of Joy," Bach-Clokey; Sinfonia from "I Stand with One Foot in the Grave," Bach-Grace; Prelude and Fugue in D major, Bach; "Ave Maria," from "Cathedral Windows," Karg-Elert; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Romance" from Fifth Symphony, Vierne; "Toccata di Concerto," Lemare.

**Charles H. Finney, A.A.G.O., Erie, Pa.**—Mr. Finney's vesper organ program on the afternoon of May 9 at the Church of the Covenant consisted of the following compositions of living American writers, all of whose names begin with the letter "S": "In Summer," Stebbins; Finale, First Sonata, Frederick Stanley Smith; "The Pool of Pirene," Stoughton; "A Christmas Reverie," John Gordon Seely; Prelude on "I am Sol Recedit Igneus," Simonds; "Distant Chimes," Snow; "Chinoiserie," Swinnen; Chorale Prelude on "Rejoice, Ye Pure in Heart," Sowerby.

**Kenneth Osborne, Holland, Mich.**—Mr. Osborne's recital at Hope College Sunday afternoon, May 2, was marked by the following offerings: Concert Overture, Maitland; Largo from Symphony "From the New World," Dvorak; Chorale, "Wachet auf," Bach; Fantasia and Fugue in G minor, Bach; "Chant de Mai," Jongen; Rondo Capriccio, Lemare; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert.

**Marcus Naylor, Warren, Pa.**—In a recital Sunday afternoon, May 16, at the First Presbyterian Church Mr. Naylor played these compositions: Overture to the Occasional Oratorio, Handel; Andante Cantabile, Nardini; Finale from Seventh Symphony, Widor; "Moto Perpetuo," Paganini; Prelude and Fugue in D major, Bach; Allegretto, DeBoeck; "Divertissement," Baumgartner; "The Ride of the Valkyries," Wagner.

**Joseph C. Beebe, New Britain, Conn.**—The recitals broadcast by Mr. Beebe from the South Church included the following in May:

May 4—Allegro (F major), Byrde; Sinfonia ("Like as the Rain"), Bach; Loure (Third Cello Suite), Bach; Allegro and Adagio, Fifth Sonata, Guilman.

May 11—English composers: Trumpet Tune and Air, Purcell; "For Diapasons," Bennett; "Almand," Festing; Festival Toccata, Fletcher; Coronation Prelude (1911), Caven.

May 18—Chorale (E major), Franck; Allegro Moderato (Trio-Sonata No. 1), Bach; "Be Thou Contented," Bach.

May 11—English composers: Trumpet Tune and Air, Purcell; "For Diapasons," Bennett; "Almand," Festing; Festival Toccata, Fletcher; Coronation Prelude (1911), Caven.

May 18—Chorale (E major), Franck; Allegro Moderato (Trio-Sonata No. 1), Bach; "Be Thou Contented," Bach.

**Frederick C. Mayer, West Point, N. Y.**—In his recital at the West Point Military Academy Chapel May 9 Mr. Mayer, the academy organist, played a program in memory of the late Charles M. Widor and Mathias P. Müller. His offerings were as follows: From "Suite Latine," Op. 86 ("Lauda Sion" and "Ave Maris Stella"), Widor; Funeral March, from "Die Goetterdaemmerung," Wagner; Variations, Adagio and Toccata, from the Fifth Symphony, Widor.

Mr. Mayer's program April 4 was as follows: Variations on the Chorale "Freu Dich sehr, O meine Seele," Rinck; "Chorus of Angels," Clark; "Cujus Animam," from "Stabat Mater," Rossini; Cantabile, Franck; "Chorus of Flower Maidens," from "Parsifal," (transcribed by Karg-Elert), Wagner; "March of the Knights of the Holy Grail," from "Parsifal," Wagner.

**Alice Knox Fergusson, A.A.G.O., Dallas, Tex.**—Miss Fergusson's choir at Christ Church was assisted by the Oratorians in a special program on Good Friday, March 26. The organ selections by Miss Fergusson included the following: Prelude on "Heinlein," Lutkin; Chorale Prelude, "O Man, Bewail Thy Sin," Bach; "Ave Maria," Bossi.

**Franklin Glynn, Memphis, Tenn.**—In a recital at the Idlewild Presbyterian Church Sunday evening, May 16, Mr. Glynn played the following program: "The Question" and "The Answer" (by request), Wolstenholme; Toccata and Fugue in D minor (by request), Bach; Gavotte in F, Wesley; Andantino (from Sonata for Piano), Sibelius; Finale (First Symphony), Vierne; Improvisation on the Welsh Melody "All through the Night."

**Ralph Douglass, New York City.**—Mr. Douglass played the following numbers in a recital at the Madison Avenue Baptist Church on the evening of May 7: Prelude in D major, Bach; "Twilight in Fiesole," Seth Bingham; Scherzo in G minor, Bossi; "Peer Gynt" Suite No. 1, Grieg; "To the Evening Star," from "Tannhäuser," Wagner; "Carillon-Sortie," Mulet.

**John M. Klein, A.A.G.O., Schwenksville, Pa.**—In a recital May 17 at Jerusalem Lutheran Church, with the assistance of Henri Scott, bass, Mr. Klein played: Prelude in E minor, Bach; Chorale Preludes, "Vom Himmel hoch" and "Es ist ein Ros' entsprungen," Ivan Shed Langstroth (from manuscript); "Sunrise in Emmaus," S. M. Maitland; Symphony 5 (Variations and Allegro vivace), with pedal cadenza by Firmin Swinnen, Widor; "Ettoile du Soir," Vierne; "Old Hundredth," Louis Germ (from manuscript); "Pale Moon through Evening Mist," John M. Klein (from manuscript); "Pantomime," Jepson; "Carillon de Westminster," Vierne.

**Dr. Ray Hastings, Los Angeles, Cal.**—Dr. Hastings, with the assistance of his son, Ross Hastings, at the piano, gave an organ and piano recital in the First Presbyterian Church of Santa Paula, Cal., April 6. The offerings of the evening were: March, "Torchlight," Clark; "Salut d'Amour," Elgar; "The Lost Chord," Sullivan; piano solo, "Night Sketch" and "Ripples," Ross Hastings (played by the composer); piano and organ duo, "Rhapsody," Ross Hastings; Wedding March from "A Midsummer Night's Dream," Mendelssohn; Aria from Orchestral Suite in D, Bach; "Gracious Father" ("I Lombardi"), Verdi; Bible Pictures, "Emmaus," Frysinger, and "The Resurrection Morn," Johnston; piano and organ duo, "Grand Fantasy" on a Christmas Theme, Ross Hastings.

Dr. Hastings gave a Wagner program at the Philharmonic Temple Auditorium April 25, playing the following: Prize Song from "The Mastersingers"; "Album Leaf"; "Pilgrims' Chorus" from "Tannhäuser"; "Procession of the Holy Grail Knights," from "Parsifal."

**Joseph A. Hofrichter, A.A.G.O., Mitchell, S. D.**—The school of music of Dakota Wesleyan University presented Mr. Hofrichter in a recital at the Methodist Church May 11 and his program was made up as follows: "Psalm XIX," Marcello; "Toccata per l'Elevazione," Frescobaldi; Passacaglia and Fugue in C minor, Bach; "Silhouette," McKinley; Second Symphony (Allegro and Scherzo), Vierne; "Landscape in the Mist," Karg-Elert; Fifth Symphony (Allegro vivace), Widor.

**Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.**—In his recital at Union College Sunday afternoon, April 18, Dr. Tidmarsh played these Russian compositions: "Marche Russe," Schminke; "At the Convent," Borodin; "Notturmo," from String Quartet, Borodin; "Arab Dance" and "Dance of the Candy Fairy," from "Nutteracker Suite," Tschalkowsky; "Scheherazade" Suite, Rimsky-Korsakoff; Berceuse and Finale from "Firebird Suite," Stravinsky; Melodie in E flat, Tschalkowsky; Andante from String Quartet, Tschalkowsky; "Marche Slav," Tschalkowsky.

**Raymond C. Robinson, F.A.G.O., Boston, Mass.**—In his Monday noon recital April 26 at King's Chapel Mr. Robinson presented this program: Prelude in E minor, Bach; Arioso, Bach; Fugue in E flat ("St. Anne"), Bach; Sonata in F, Mozart; "Benedictus," Reger; Chorale in A minor, Franck.

April 12 he played: Prelude in E minor, Bach; Sketch in D flat, Schumann; "Fantaisie Dialogue," Boellmann; Chorale ("Symphonie Romane"), Intermezzo (Symphony 6), Adagio (Symphony 8) and Finale (Symphony 8), Widor.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson played the following compositions in short recitals before the evening service at the Church of the Pilgrims:

May 2—Chorale Studies, Op. 12, Paul Krause.

May 9—Chorale Fantaisie and Double Fugue, from Suite "Dies Irae," Josef A. J. Lobmann.

May 16—Chorale Studies, Krause.

May 23—Meditation, Cantabile and Pastorale, Jan Nieland.

May 30—Chorale Studies, Krause.

**John McDonald Lyon, Seattle, Wash.**—Mr. Lyon's recital at St. James' Cathedral on the evening of April 25 was marked by the following offerings: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "O How Helpless, O How Fleeting," Bach; "Priere pour les Trepasses," Ropartz; Nocturne in D major, Maitland; "L'Orgue Mystique" (Suite 5), Tournemire; "Cantate Domino," de Malingreau; "Verset de Procession," de Malingreau; "Verset de Procession," Boellmann.

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**May Marshbanks, Raleigh, N. C.**—Miss Marshbanks, a pupil of Leslie P. Spelman at Meredith College, who was graduated as a biology major student last year and returned this year for post-graduate work in organ, played the following program in a recital at the college May 7: Chorale Preludes, "Ein feste Burg" and "Ach bleib mit Deiner Gnade," Reger; Fugue in C minor, Bach; "Ave Maria," Arkadelt-Liszt; Scherzo, Karg-Elert; "The Dying Swan," Stebbins; "Piece Heroique," Franck.

April 12 he played: Prelude in E minor, Bach; Sketch in D flat, Schumann; "Fantaisie Dialogue," Boellmann; Chorale ("Symphonie Romane"), Intermezzo (Symphony 6), Adagio (Symphony 8) and Finale (Symphony 8), Widor.

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## Programs of Organ Recitals of the Month

**Alexander Schreiner, Los Angeles, Cal.**—A Bach program was played by Mr. Schreiner at the University of California at Los Angeles Sunday afternoon, May 2. The compositions listed were: Toccata and Fugue in D minor; Fifth Trio-Sonata, in C major; Chorale Preludes, "My Heart Is Filled with Longing" and "Jesu, Priceless Treasure"; Cathedral Prelude and Fugue in E minor; Air; Toccata in F major.

The Sunday afternoon program May 3 was as follows: "Water Music" Suite, Handel; Prelude and Fugue in C minor, Bach; "Panis Angelicus," Franck; Schreiner; "Hunting Horn" Scherzo, Schreiner; "Sakuntala" Overture, Goldmark.

Mr. Schreiner's program May 16 consisted of the following: Fantasia and Fugue in A minor, Bach; Variations from Fifth Symphony, Widor; "Kol Nidrei," arranged by Bruch; "Westminster Chimes," Vierne; "The Nightingale," Nevin-Schreiner; Adagio Lamentoso from the "Symphonie Pathétique," Tchaikovsky.

The program May 23 was as follows: Adagio Molto from Sonata in C minor, Beethoven; Fourth Sonata, in D minor, Guilman; "Romance" and Scherzo from Fourth Symphony, Schumann; "Pilgrim's Song of Hope," Batiste; "Will-o'-the-Wisp," Jensen; Andante and Finale from First Symphony, Vierne.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—For his recital at the University of Florida May 9 Mr. Murphree offered these compositions inspired by plays of Shakespeare: Overture to "Coriolanus," Beethoven; "Othello (Orchestral Suite, arranged for organ by Herbert Ellingford), Coleridge-Taylor; Overture to "A Midsummer Night's Dream," Mendelssohn; Suite, "Scenes from Shakespeare's 'The Tempest,'" Humphrey J. Stewart; Overture-Fantasia, "Romeo and Juliet," Tchaikovsky.

In a recital on the three-manual Austin organ at Christ Church, Pensacola, Fla., May 2 Mr. Murphree played: Chorale in A minor, Franck; "A Sylvan Idyll," Gordon Balch Nevin; Prelude and Fugue in A minor, Bach; "To the Setting Sun," Garth Edmundson; Scherzo from Fourth Symphony, Widor; Sonata in D minor, No. 6, Mendelssohn; Paraphrase on an Old Hymn (MS), Murphree; "Ave Maria," Schubert; "Variations de Concert," Bonnet.

**Walter Blodgett, Cleveland, Ohio**—In a recital April 26 at St. James' Church, Painesville, Ohio, Mr. Blodgett played the following works: "Water Music" Suite, Handel; "Out of the Depths," Bach; March and "Be Thou with Me," from "Anna Magdalena's Notebook," Bach; "Come, God, Creator, Holy Ghost," Bach; Trumpet Tune and Air, Purcell; "A Fancy," Stanley; Gigue from Concerto in B flat, Arne; Flute Solo, Mozart-Blodgett; Spring Song, Bonnet.

**Harold Heeremans, New York City**—In a recital at New York University Sunday afternoon, May 23, Mr. Heeremans presented a program consisting of the following works of composers of the seventeenth and early eighteenth centuries: Toccata in A minor, Froberger; Chorale

Preludes: "O Lamb of God All Holy," "Since Adam's Fall" and "How Brightly Shines the Morning Star," Pachelbel; Prelude, Fugue and Chaconne, Pachelbel; Canzona, Kerll; Chorale Prelude, "Let All Together Praise Our God," Buxtehude; Larghetto, Bassani; "Toccata Cromatica," Frescobaldi; "Toccata Duodezima," Muffat.

**Herbert R. Boardman, Somerville, Mass.**—Mr. Boardman, organist of the First Church of Christ, Scientist, Somerville, played the following program in a recital at the Harvard Church, Brookline, Mass., May 4: Toccata in F, Bach; Concerto in D, Handel; Prelude, Fugue and Variation, Franck; "Piece Heroique," Franck; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Finale from First Symphony, Vierne.

**Vera Melone Conrad, Mus.B., Harrisonburg, Va.**—In four half-hour recitals at the State Teachers' College Mrs. Conrad played:

Feb. 28—Concerto in G minor, Handel; "The Angelus," Massenet; Sketch in D flat and Sketch in F minor, Schumann.

March 7—"Suite Gothique," Boellmann; "Ave Maria," Schubert; Allegretto, Parker; Toccata, Farnam.

March 14—Chorale Improvisation, Germ; "Distant Chimes," Snow; "Chants sans Paroles," Bonnet; Rhapsodie, Saint-Saens.

March 21—"Lift Up Your Heads," Handel-Guilman; "Soeur Monique," Coupurin; "Ave Maria," Karg-Elert; "Thou Art the Rock," Mulet.

**Joseph H. Greener, A.A.G.O., Seattle, Wash.**—The following compositions were played in recital at Trinity Episcopal Church in the course of the month of April by Mr. Greener: Sonata in A minor, Rheinberger; Andante Cantabile, Brookfield; Prelude and Fugue in F, Steane; Adagio (Third Symphony), Vierne; Cantilena, Greener; Allegretto Maestoso, Custard; "Entrata," Karg-Elert; Scherzo (Fourth Symphony), Widor; "Offertoire, Gigout; Toccata and Fugue in D minor (Doric), Bach; Sixth Concerto (complete), Handel; Adagio (from the Fifth Symphony), Widor.

**Ada Heppenstall, Seattle, Wash.**—Miss Heppenstall, a pupil of Walter A. Eichinger at the University of Washington, played the following program at her senior recital in the University Temple April 27: Toccata and Fugue in D minor, Bach; Chorale Preludes, "O Thou of God, the Father," "O Sacred Head, Now Wound-

ed" and "In Thee Is Joy," Bach; Adagio, Sixth Symphony, Widor; Chorale in E, Franck; "Pax Vobiscum," Edmundson; "Pastorale Ancienne," Edmundson; "Saluto Angello," Karg-Elert; Finale, First Symphony, Vierne.

**John T. Erickson, New York City**—In a recital given by Dr. Erickson at Gustavus Adolphus Church April 23 he played: "Kung Kronobergs Reg. Marsch," Admiral Stosch; "Angelus," Massenet; "In dulci Jubilo," Bach; "Crescendo," Per Lasson; "Marche Triomphale," Karg-Elert.

**Esther Prugh Wright, Pittsburgh, Pa.**—Mrs. Wright played a program of Marcel Dupré's compositions at Calvary Episcopal Church on the afternoon of April 25. Her selections included: Prelude and Fugue in G minor; Variations on a Noel; "Cortège et Litanie"; "Deuxieme Symphony" (Intermezzo and Toccata); "Suite Bretonne"; "Fileuse and Les Cloches de Perros-Guirec"; Prelude and Fugue in B major.

**Gale Hitchcock, Claremont, Cal.**—In a recital April 9 at the Claremont Church Mr. Hitchcock played the following numbers: Grand Chorus, Dubois; Melody in G, Batiste; Finale, Franck; Prelude and Fugue, Bach; Double Pedal Chorale, "By Waters of Babylon," Bach; Chaconne, Bach.

**June Cook, Holland, Mich.**—The Hope College school of music presented Miss Cook in a recital at the memorial chapel April 25. She played this program: Chorale Prelude, "In Thee Is Gladness," Bach; Adagio Cantabile from Pastoral, Bach; Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; Cantilena, McKinley; "Carillon," DeLamar; Chorale in A minor, Franck.

**Herbert R. Ward, New York City**—Programs for June at St. Paul's Chapel on Tuesdays at 1 o'clock by Mr. Ward are: June 1—Air and Allegro Vivace ("Water Music"), Handel; "Danse Antique" and "In the Temple," H. R. Ward; "We All

Believe in One God," Bach; "Harmonies du Soir," Karg-Elert.

June 29—Allegro Maestoso ("Water Music"), Handel; Cantabile, Franck; Chorale Prelude, "Ein feste Burg," Bach; Reverie on the Hymn-tune "University," Grace; "Piece Heroique," Franck.

**Eugene M. Nye, Seattle, Wash.**—Among recent programs played at the Fremont Baptist Church by Mr. Nye the following selections were included:

May 2—Andante Cantabile, Tchaikovsky; "In a Monastery Garden," Ketelby; Fanfare, Lemmens; Berceuse in A, Delbruck; Triumphant March, Costa.

May 16—Third Sonata, in C minor, Guilman; Melody, Parker.

May 23—Fugue in G minor, Bach; "Solomon's Prayer," Wesley; "Elegy," T. Tertius Noble; "Fanfare," Dubois.

May 30—Largo, from "Xerxes," Handel; "To a Wild Rose," MacDowell; Dorian Toccata, Bach; Andante in G, Batiste; Grand Offertoire, Wely.

### Miss Cramp to New Brooklyn Post.

Miss Carolyn Cramp has been appointed organist of First Church of Christ, Scientist, Brooklyn, and took up her duties there early in May. Miss Cramp left the Clinton Avenue Community Church of Brooklyn, and is succeeded there by Miss Mildred Harriet Holmer. In her new position Miss Cramp is playing an Austin organ.

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## Evanston Churches Make Fine Success of Festival Services

About a year and a half ago the choir directors of five Evanston churches took dinner at Dr. William H. Barnes' home and the organization of what is known as the Evanston Choir Association was effected. This includes the choirs of the First Baptist Church, William H. Barnes, organist and director; the First Congregational Church, Theodore Harrison, director and William Sumner organist; the First Methodist Episcopal Church, LeRoy Wetzel, organist and director; the First Presbyterian, Elias A. Bredin, organist and director, and St. Luke's Episcopal (the pro-cathedral), Herbert E. Hyde, organist and choirmaster.

The first festival service was given at the close of the midwinter church music conference of Northwestern University in February, 1936. This year the combined choirs took part in festival choral evensong Sunday afternoon, April 25. The only one of the churches represented whose chancel is large enough to accommodate the nearly 200 singers is the pro-cathedral, so that the services have been held there, and probably will be in the future, as it is planned to make them annual events.

For the information of directors in other cities who may be interested in working out a plan of uniting choirs of several denominations to produce artistic results, with the least special rehearsing, a brief description of the way in which the mechanics have been worked out by the Evanston group may be of interest.

The five choirmasters have met at dinner, prepared to spend the evening together, armed with a selection of suitable anthems from each choir's library. These are gone over and discussed, and as far as possible anthems which a majority of the choirs have in their libraries are selected. But to enhance interest, one or two anthems which are new to all the choirs are included. Having especially chosen anthems which are effective when sung by a large group, each one is carefully reviewed, with suggestions as to tempo, phrasing, dynamics, etc., from each director. Mr. Hyde has always played the service, and he does the playing at this important initial rehearsal. Each director marks his anthems carefully, after an agreement has been reached as to the way the music is to be sung. Then, with ample time to prepare the music with each choir at the convenience of each director, it has been found that only one general rehearsal has been necessary. The anthems can be used the Sundays before and after the festival at the regular services. In this way very little additional effort or rehearsal time is required, as double use is made of the anthems prepared. It has been unusually instructive to all of the directors to observe the ready way in which the five choirs can sing together with finesse and precision when prepared in the manner described.

It was agreed at the start that incidental solos in any of the anthems would be sung by all of the sopranos, if it happened to be a soprano solo, and similarly for other solo parts. This prevents any jealousies. It happens that both Mr. Bredin and Mr. Wetzel prefer to conduct and Dr. Barnes prefers to play organ solos, and Mr. Hyde to play for the service, so the work has been divided in this manner.

The services have created great enthusiasm and interest among both the clergy and the congregations. It is a step toward church unity which is welcomed by all. Bishop Stewart in his address pointed out the contributions to the hymnal of all of the denominations represented. The hymns sung at these services were in the hymnals of all five churches.

To those fortunate enough to be sitting in the pews at these services there is a thrill, and what must be called both emotional and spiritual uplift. To hear nearly 200 trained singers, magnificently supported by a great organ, lift their voices in some of the more stirring pieces makes one admit that church music done in this manner

does have reason for being, and possesses great religious value. Contrast is also emphasized. In the one or two unaccompanied choruses, real pianissimo is insisted on, even from so large a group. Small wonder, then, that ministers, choirs and congregations of these churches wish to make these services an annual event.

The service list included the following anthems: "The Eternal God," West; "Psalm 121," Bach; "The Promise That Was Made," Bairstow; "Breathe on Me," Van Denman Thompson; Sanctus and Benedictus, Wetzel. Dr. Barnes played the Prelude in D major, Bach; Sketches No. 2 and No. 4, Schumann, and the "St. Anne" Fugue, Bach. The Magnificat and Nunc Dimittis were Dr. Lutkin's in B flat.

### CRITIC ON NEW "BACH ORGAN."

By ALEXANDER WILLIAMS  
[From the Boston Herald, April 18.]

Another round in the battle for a just and perfect performance of the music of Bach has been conclusively won. The struggle for this ideal might well be called the hundred years' war of today, for it began with the revival by Mendelssohn of the "St. Matthew Passion" in 1827 and it is not over yet. The founding of the Bach Gesellschaft edition of his works, the manufacture of a good modern harpsichord, the researches of scholars like Terry and Schweitzer, the mounting enthusiasm of musicians—these were all stages in the struggle. And now the construction of this remarkable organ by G. Donald Harrison and the Aeolian-Skinner Company has brought it about in this country that there is an instrument capable of doing full justice to Bach's organ works.

Even so that accomplishment, great as it is, would not have been successfully demonstrated had it not been for the brilliant skill and perfect taste of Mr. Biggs. The effect yesterday of listening to that organ played with such knowledge and ability was electrifying. \*\*\*

Fortunately Mr. Harrison, after what must have been an incredible labor of patience and skill, has produced an instrument carefully modeled on the eighteenth century, which is a revelation in the performance of Bach. Mr. Biggs did not stint us as to a good program. The Fantasy and Fugue in G minor and the Passacaglia and Fugue in C minor must have sounded for many in the audience as never before.

As we have said, Mr. Biggs played admirably. The very opening measures of the Vivaldi Concerto, which Bach arranged along with many others for his own pleasure, sounded with incomparable clarity. Mr. Biggs also mixed in some lighter works in the program, the charming Variations on a Noel by d'Aquin and, as an encore, the "Cuckoo and the Nightingale" of Handel. It was, in short, a privilege to be present at this concert.

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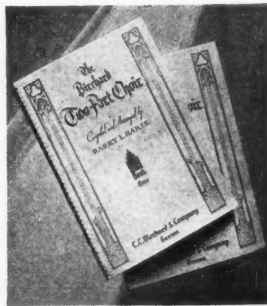
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## Arthur Foote's Work as Writer for Organ; Compositions Listed

[The following article reviewing and appraising the compositions of the late Arthur Foote was written for THE DIAPASON and was published in the April, 1919, issue. In it the organist and choir-master of the Riverside Church in New York, himself a nationally prominent musician, analyzes the output from the pen of the Boston man. A republication of a large part of that article, following the death of Dr. Foote, which occurred April 8, will be of value and interest to all organists.]

By HAROLD V. MILLIGAN, Mus. D.

The name of Arthur Foote has been so firmly established for so many years as to have become one of the fixed stars of our musical firmament, and to stand along with those of Edward MacDowell, George W. Chadwick and Horatio Parker as representative of the best and most enduring achievements of American composers. The catalogue of his works indicates that he has sought many and diverse means of expression and has written in many forms—for orchestra, string quartet, for piano alone and in combination with other instruments, and for voices.

Mr. Foote is an organist and has a goodly list of organ compositions to his credit, and in no style of writing is he more successful than in his work for this instrument, although his fame rests largely upon his achievements in other lines and organists seem to have been slow to recognize and appreciate the value of these pieces. \*\*\*

The organ compositions of Arthur Foote are listed under six opus numbers, and embrace nineteen pieces, including a four-movement suite. The first opus, a set of three pieces, was published in 1894, and the latest opus, a group of seven pieces, was published in 1913. The true test of a composer's sincerity and integrity may be looked for in the growth and development of his powers of expression and in the broadening and deepening of his inspiration and, judged by this standard, Arthur Foote must be awarded one of the very first places among contemporary organ composers, in this or any other country. His output is not large, for much of his creative energy has been spent in other directions, but the quality of some of the music, particularly among the last three opus numbers, is so high as to place him indubitably among the elect. After all, the final judgment of a man's work is based upon its quality, and not upon its quantity. \*\*\*

### His First Group for Organ

The first group of organ pieces, opus 29, consists of a Festival March, an Allegretto and a Pastoral, all of which have achieved considerable popularity and require little analysis at this time. They are splendid examples of homophonic music for the organ, and as such are eminently useful and valuable as service pieces. They also possess the valuable quality of not depending for their effects, as so much of the better-class contemporary music does, upon the characteristics of the ultra-modern organ; they can be played just as beautifully upon a two-manual tracker instrument as they can upon a four-manual electro-pneumatic, and hence are welcomed and appreciated by those organists who are ambitious for good music, but whose repertoire is limited by the shortcomings of the organs upon which they play. The same remark applies very closely to all of Mr. Foote's organ compositions, and is the result of the solid sincerity of his creative impulse. The second movement, *piu allegro*, of the Allegretto is especially characteristic of the composer.

Nine years elapsed before another group of organ pieces appeared, and these, being comparatively short, were published in book form under the title "Six Pieces for the Organ." One of them, "Nocturne," has since that time been published separately. These six pieces, like their predecessors, appeal rather by reason of their innate beauty than by any showiness of exterior. You

will search a long time before you will find a lovelier bit of writing than "Offertory," or a finer piece of church music (short though it is) than "Pater Noster." The latter composition has been a favorite of mine for many years; it exhibits its composer's fondness for the old church modes, a fondness which he brings into fine flower in some of the later pieces. The other pieces in this small volume are "Meditation," "Intermezzo," "Prelude" and "Nocturne," and they are all pre-eminently suited to the church service.

### Suite in D in Four Movements

The Suite in D followed the "Six Pieces" closely, being opus 54, published two years later, in 1904. It is in four movements, the third of which, "Improvisation," was selected by the French organist, Joseph Bonnet, for inclusion in his "Historical Organ Recital" programs as representative of America. This composition is, indeed, worthy of such an honor, and it is to be hoped that it will in time be published separately, as it is an ideal service prelude, as well as a most interesting recital number. In it Mr. Foote has again turned to the old church modes, not following their severe outlines closely, but drawing upon them occasionally for inspiration and refreshing variety. The Suite begins with an introduction in the true eighteenth century manner, suggestive of those full-sounding *tutti* passages which ushered in the symphonies and *concerti grossi* of that day. The first movement, following this *maestoso* introduction, is an *allegro energico* and is laid out and executed about broad lines. The second movement is a *quasi minuetto* with a fascinating rhythmic piquancy produced by the intrusion now and then of a two-four measure into the smoothly flowing three-four of the minuet. The last movement is a brilliant *allegro comodo*.

The next opus for the organ is a single piece, "Night, a Meditation." It is dedicated to Katherine Goodson, the pianist, and the composer informs me it was originally written for the piano and afterward transcribed by himself for the organ. It seems to be idiomatically organ music; we have never heard Miss Goodson play it, but we venture the opinion that it will never sound as well on the piano as on the instrument of its adoption, the organ. Its shifting, chromatic harmonies (I am tempted to call them "Tristanesque," but everything of this character is called "Tristanesque") seem to require the sustained tone of the organ. On the other hand, the music achieves a swift climax of intensity which requires a deft manipulation of the mechanics of the less flexible organ in order to bring out the true values. This composition, with others which we shall mention later, seems to contain orchestral material of a high order. The mystic shadows of night have been a fruitful source of inspiration to many composers, but we do not know of any who have interpreted the mood in music more unerringly than the writer of this exquisite *morceau*.

### Seven Pieces His "Last Word"

We now come to what is Mr. Foote's last word in organ music, Op. 71, seven pieces, all published separately. The first one is a Cantilena in G, a melody of such pure and celestial beauty as to remind one at once of Wesley's remark about the E major Prelude and Fugue from the second volume of "The Well-Tempered Clavichord"—that it represents the saints walking about in Paradise. Truly Bachian in its lofty serenity, in its ethereal purity, it breathes the perfume of another world than this, and cannot be accounted for on any other theory than sheer inspiration. Standing aloof from the clangor and striving of the generation in which he lives, the composer of the Cantilena is naught but a genius. We cannot help but feel that this piece is wasted on the organ world of the present day and that it waits for the magic bow of a Kreisler or a Heifetz to draw the full sweetness of its haunting loveliness.

The second number of this opus is a "Solemn March," a favorite (so I am told) of its composer. It is one of the best of all "Solemn Marches" (no exceptions whatever). In the trio Mr. Foote revels in ecclesiastical harmonies to his heart's content and the effect is unalloyed delight. No. 3 is "Sortie in C," a little more conventional than the

foregoing, but a fine upstanding piece of a postlude character, with a highly satisfying descending scale in the pedals and a vigorous fugal exposition. "Cantzonetta" reminds one somewhat of the Allegretto in Op. 29, but moves with greater freedom and variety; it has a typically Footian middle section. The "Tempo di Minuetto" and Toccata are fine examples of their respective styles; we particularly like the Toccata, one of the best efforts in this form we know.

### Speaks with Still, Small Voice

With Communion we come to the end of the catalogue. Like the Cantilena, this composition dwells in the rarefied atmosphere where only the outpourings of pure genius can move and have their being; it speaks, not with sounding brass and tinkling cymbal, but in the still, small voice that lies very close to the holy silence in which dwells the Deity. It possesses that religious quality of rapt contemplation which is to be observed in the paintings of Raphael. It is not music for the heedless multitude; we never expect to hear either this Communion or Cantilena in a moving-picture theater (with all due respect to the "movies"). It exhibits a spirit remotely aloof from present-day America; it might have been conceived in some old-world cathedral. It suggests the slow movement of a string quartet; how the Flonzaleys would play it *con amore*!

We hear a great deal these days about the "American composer," but in our restless seeking after him we are quite likely to pass him by in the crowd, unless he wears yellow clothes and is blowing a horn. We are a little too easily attracted by bright-colored show-cases and too much of our music has an unpleasant plate-glass quality. Let us turn aside once in a while from the tumult and the shouting and contemplate the enduring qualities of sincerity and dignity. Let us not leave it to future generations to estimate fully the worth of such a composer as Arthur Foote.

### Choirs Unite at Webster Groves, Mo.

The sixth annual festival service of the choirs of Webster Groves, Mo., a suburb of St. Louis, was held in the Presbyterian Church Sunday evening, May 2, as part of the community observance of music week. Alfred L. Booth was in charge of the arrangements for the service. The choirs taking part were those of Emmanuel Episcopal Church, the First Congregational Church, the First Methodist Church, the Old Orchard Congregational, the Baptist, the Christian, the Evangelical and Reformed Church and the Presbyterian Church. Mrs. Alice Allen of the Baptist Church played the prelude, offertory and postlude. An instrumental feature was Clokey's Symphonic Piece for organ and piano by Mrs. Mary Moffett Booth at the piano and Mr. Booth at the organ.

### DETT'S ORATORIO ACCLAIMED

Cincinnati Premiere of Negro Composer's "The Ordering of Moses."

Nathaniel Dett's new oratorio, "The Ordering of Moses," recently issued from the presses of J. Fischer & Bro., met with an almost sensationally enthusiastic reception at its premiere, when it was presented at the Cincinnati May music festival May 8. All the Cincinnati critics, as well as Olin Downes, who reported the festival for the *New York Times*, gave the new work high praise. Herman J. Bernfeld in the *Cincinnati Enquirer* pronounced it the "best-received work of the festival."

In choosing this as the representative American work for the 1937 May festival, Conductor Goossens paid deserved honor to a musical leader of a musically gifted race. Dr. Dett, who was formerly director of music at Hampton Institute, is a distinguished composer. The themes of the oratorio are based on three Negro and two Jewish melodies. The work took more than four years for completion. The text compiled by Mr. Dett is taken from the Bible and from passages of Negro folk lore. The story is that of passage through the Red Sea of the Israelites, led by Moses, the triumphant song of Miriam, and the frantic rejoicing of a liberated people. The musical emblem and predominant motive of the whole work is the great thunderous Negro spiritual, "Go Down, Moses," heard in the orchestral introduction, sung in its original form, and with vocal and instrumental counterpoints and developments, through much of the score.

### Hears Hammond Dedication by Wire.

A Hammond electronic organ which Dr. and Mrs. George McKnight have presented to the Presbyterian Church of Hiawatha, Kan., was dedicated April 18. Mrs. McKnight has been an invalid for a number of years and is unable to leave her home, but an ingenious device contrived by the doctor brings the services into her bedroom. Microphones are placed in the chancel of the church to pick up the services, which are carried by private telephone wire to the McKnight residence and there amplified through a radio set. Mrs. McKnight was thus able to hear the dedication. Plans are under consideration to broadcast the music of the new instrument from the church tower instead of ringing the bell before services.

The Brockton Festival Chorus, directed by George Sawyer Dunham, and the Brockton Civic Orchestra gave their eleventh annual spring concert May 5 at the Y. M. H. A. in Brockton, Mass. Constant Lambert's "Rio Grande" was a feature of the program. The concert was opened with Mendelssohn's "Hymn of Praise."

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## San Francisco News; McCurdy Schedule on Coast Busy One

By WILLIAM W. CARRUTH

San Francisco, Cal., May 17.—Dr. Alexander McCurdy recently spent a very busy few days in the bay region. April 22 he gave a recital on the four-manual Aeolian at Calvary Presbyterian Church, which has just been rebuilt by the Aeolian-Skinner Company. This was followed by an informal reception in the church parlors, sponsored by the Northern California Chapter of the Guild. On Friday he journeyed nearly 300 miles to play for his friends in his natal city of Eureka. On Sunday afternoon he played at the Memorial Church of Stanford University. Sunday evening he was guest of honor at a reception in the beautiful new home of Mrs. Baldwin Woods, organist of Trinity M. E. Church, Berkeley. Monday evening he appeared full of vim and vigor at St. Paul's Episcopal Church, Oakland, where he played a brilliant program for a large and appreciative audience. In considering this schedule it is apparent why a strong constitution is one of the first requisites of a concert artist. And in listening to Dr. McCurdy one is impressed with the vitality in his playing.

On Sunday afternoon, May 2, the choir of Calvary Presbyterian Church, augmented by the choirs of the First Presbyterian Churches of San Francisco, Oakland and Berkeley and the Hamilton Square Baptist and West Side Christian Churches of San Francisco, conducted a hymn festival, with hymns depicting the Christian life. The joy, faith, strength and hope of a Christian were each the subject of meditation, with appropriate hymns. The combined choirs also sang the "Hallelujah Chorus" from "The Messiah." Winifred Jolley Bengson, Calvary's organist, played the Festival Prelude on "Ein feste Burg" by Faulkes and closed the service with Bach's "St. Anne's" Fugue. During May the evening services are featuring great composers, the organ recital as well as the choral numbers consisting of compositions of one master, May 9 Cesar Franck, May 16 Bach, May 25 Mozart and on the 30th Mendelssohn being the composers.

On May 1 the Bach Festival Foundation, sponsoring an annual San Francisco Bach festival, presented the Oratorio Society of San Francisco, Waldemar Jacobsen, conductor, assisted by members of the San Francisco Symphony Orchestra, in music from the Mass in B minor. The performance was given in the Veterans' Auditorium. The spirit of this great work was so faithfully interpreted that one was surprised that such results could be obtained in a large hall with a chorus numbering less than half a hundred.

One of the most enjoyable recitals to be given on the new Austin organ at St. Paul's Episcopal Church was that of Willoughby Williams of London

May 17. Mr. Williams holds diplomas as organ virtuoso and pianist from the Royal Conservatory, Dresden, Germany. For many years he was organist and choirmaster at the beautiful American Church of St. John in that city. During this period he held the important position of "korrepetitor" at the Royal Opera House, where his duties included the training of the soloists and chorus. He was also official accompanist at the Royal Symphony concerts. In England, Mr. Williams was organist and choirmaster at Leeds Parish Church, and he now holds a similar position at Christ Church, Northwest, London.

Mr. Williams' program follows: Choral Song and Fugue, Wesley; Sonata in F sharp, Rheinberger; "Moment Musical" and Capriccio, Reger; Spring Song, Hollins; Fantasia and Fugue, Bach; "Angelus," for cello and organ, Willoughby Williams (Miss Mary Sherwood was the cellist); Theme and Variations, Hesse; Allegro Spirituoso, Bartnuss; Allegretto in A, Willoughby Williams, and "Grand Choeur" in D, Guilmaut.

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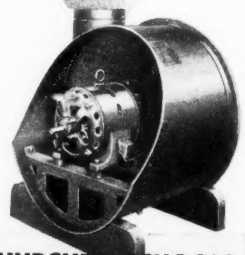
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## Notes from Capital; Victor Boenau Dies; Choir Festival May 4

By MABEL R. FROST

Washington, D. C., May 20.—Victor L. Boenau, organist and choir director of St. Aloysius' Catholic Church for the last fifteen years, died May 9 in Emergency Hospital following a heart attack. He would have been 53 years, old June 9. Mr. Boenau was graduated from Ohio State University in 1906 and was a member of the Sigma Alpha Epsilon fraternity. He came to Washington from Columbus in 1918 and entered the government service. At the time of his death he was chief of the adjusted compensation service, United States Veterans' Administration. His musical education was obtained under instructors in New York and Chicago. Before his appointment to the St. Aloysius position Mr. Boenau was organist of Calvary M. E. Church for a year. He is survived by his mother, Mrs. Margaret N. Boenau, and a brother, Faustin M. Boenau, both of Shelby, Ohio. Brief funeral services were held here, with the final rites at Shelby May 13.

Music week in Washington was opened with a sacred choir festival May 4 at the Mount Vernon Place M. E. Church, South, in which the following six choirs participated: Hamline M. E., John H. Marville, conductor and basso, Edith B. Athey, organist; the A Cappella Choir, First Congregational, Ruby Smith Stahl, conductor and soprano; Calvary M. E., Louis Potter, organist and conductor; Takoma Park Presbyterian, Lottie V. Volkmer, conductor and contralto, Elizabeth B. Jackson, organist; Eighth Street Temple quartet, Lewis Corning Atwater, organist and director; Mount Vernon Place M. E., South, R. Deane Shure, conductor, Edith Gottwals, organist. A varied program of more or less familiar music, ancient and modern, was given by the separate choirs, the program closing with the "Hallelujah Chorus" from "The Messiah," sung by the combined choirs. Mrs. Windsor W. Demaine was chairman of arrangements.

First presented eleven years ago, repeated requests for the repetition of "Ruth and Naomi," a cantata arranged by Lewis Corning Atwater from Russian and Jewish music (Moussorgsky, Rimsky-Korsakoff and others), led to its rendition May 14 at the Eighth Street Temple by the Temple quartet, under the direction of Mr. Atwater, organist and music director.

Omission of the annual Lenten concert of the A Cappella Choir of the First Congregational Church brought forth many requests from its patrons for a program at the church. This was given May 2, and the choir of sixty

mixed voices sang from memory a program which began with a composition of Dorothy Radde Emery, "Thou Art My God," Ruby Smith Stahl, soprano, conducting. Paul De Long Gable is organist of the church.

"Hora Novissima," by Parker, was sung by the quartet and choir of the Hamline Methodist Church Sunday afternoon, May 23, John Marville conducting. This work had not been given in Washington for twenty years.

Music for the coronation services held at the Washington Cathedral May 13 was under the direction of Robert G. Barrow, cathedral organist and choirmaster, who received part of his musical education at Westminster Abbey. Mr. Barrow played Elgar's "Pomp and Circumstance" and the choir sang "I Vow to Thee, My Country," an anthem by the late Sir Cecil Spring-Rice, British ambassador to the United States during the world war, which was set to music by Sir Walford Davies.

### Dorr's Choristers in New Picture.

St. Luke's Choristers of Long Beach, Cal., under the direction of William Ripley Dorr, are being seen and heard throughout the nation in the new picture "The Prince and the Pauper," released on coronation day. The choir sings several chants and one brilliant coronation number composed especially for this picture by Eric Wolfgang Korngold, all under Mr. Dorr's direction. On May 7 this choir sang over a Columbia network broadcast from the Hollywood studios. On May 2 it sang at the annual boy choir festival service in St. Paul's Cathedral, Los Angeles, and May 9 at the Long Beach Auditorium for the music week choir festival. During May the boys were engaged in rehearsing and recording the choral music for Bobby Breen's new picture, "Make a Wish," which was composed for this production by Oscar Straus. This picture contains a charming operetta in which the St. Luke's boys are assisted by sixteen girls also trained by Mr. Dorr in the Palos Verdes public schools, where he is director of music.

### Musical Game by Buffalo Organist.

"Musical analogues," a new game exclusively for the musician, is being published by Leonard Adams, A. A. G. O., of Buffalo. The game is played with a set of twenty-three cards about the size of playing cards, which are packed in a blue case. Printed at each end is a staff with either treble or bass clef and a single note. From the letter name of the note the player is to form words of three to seven letters from the cards dealt him. Two to seven may play and the first forming a word using all his cards wins. No sharps in this card game!

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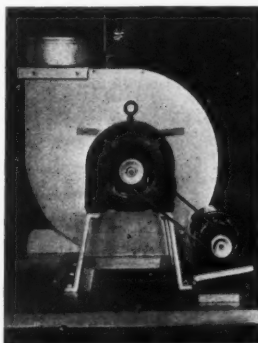
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